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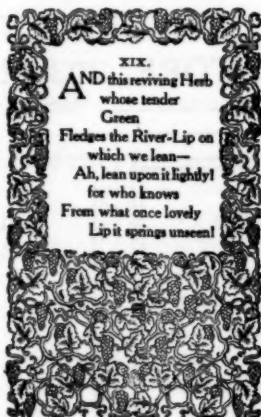
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THE THEATRICAL UPLIFT.

As the theatrical season opens, there is a bow of promise in the skies, arching from one shore of the Atlantic to the other, the sign of a new spirit in the direction of stage affairs in the English-speaking world. It is a sign only, and almost everything remains yet to be done, but never before have there been so many indications that the English theatre is on the point of realizing its responsibilities, and of becoming the ally of education and art and morals. For a good many years a few idealists have been hammering at the nail of the endowed or subsidized stage, and it seems at last to have been driven in firmly enough to support our hopes, provided we are reasonably modest in their statement. The elementary propositions that the theatre may be made a worthy educational agency, and that, as such, it should no more be expected to pay its way than the college or the church, the public library or the art museum, appear to have been grasped by a number of minds sufficient to form a working nucleus for the propaganda that has hitherto existed only on paper. The accretion of converts to this cause needs only to go on for a few years more at the present rate, and there will be enough serious theatres in actual operation to provide the skeptical with a convincing object-lesson. We have no idea that the theatre of commerce, devoted to the frivolities and vulgarities that best pay their exploiters, will be put out of business by the new development, for, as Goethe says, "Es muss doch solche Käuze geben," but we do foresee the time when in our larger cities it shall be possible to find some playhouse to go to for genuine spiritual refreshment.

Looking first at the transatlantic aspect of the situation, we note that the war on the censorship goes merrily on, and that the doom or the radical transformation is in sight of a system that proscribes such dramatic masterpieces as "The Cenci" and "Monna Vanna," while tolerating every form of debasing and brutalizing stage entertainment. Then there are the two new repertory theatres that are actually about to open their doors in London, one of them under the management of Mr. Herbert Trench, the other under the joint direction of Mr. Charles Frohman and Messrs. G. Bernard Shaw, Gran-

ville Barker, J. M. Barrie, and John Galsworthy. These two enterprises show that "the public within the public," to use Mr. Archer's phrase, has at last found practical recognition, and that the serious play-writer may be encouraged to engage in dramatic composition without keeping one eye squinted toward the box-office. There seems to be no reason to doubt the good faith of the men in charge of these new undertakings. Their official pronouncements may be illustrated by a few quotations. Mr. Frohman says:

"A repertory theatre should be the first home of the young dramatist. I beg of him to be done with the theatrical, and write only of a life that he really knows. . . . I want to interest the good play-goer, not once or twice a year, in what is being done at my theatres, but once or twice a month. In my opinion there are now in this country a number of people sufficiently large to be called the public, who wish to delight in the drama as an art."

These sayings have the right ring, and so have such utterances as these from Mr. Trench:

"It is hoped that the new management will be able to give the most generous opportunities to young English dramatists. . . . Under our new system it will be possible to produce masterpieces by dramatists of the first rank which would never see the light in a long run. The play of ideas will be varied also by selections from the best revived modern plays, and by classical plays."

We are indebted for these "kernel" quotations to an article by Mr. Edward Garnett, whose own opinion is thus voiced: "The old view that the theatre is merely a place of amusement is giving way, slowly, but none the less giving way, to the idea that the theatre is one of the most potent instruments we possess for the aesthetic, mental, and moral instruction of the citizen." This is a truism to anyone even superficially acquainted with the history of culture, but our English theatre has sunk to so low an estate during the last half-century that the statement will come to many with the force of a refreshing novelty. The vicious influences of the star system, the long run, the syndicated control, and the supine catering to low forms of taste, have so operated to bring the theatre into contempt that its repute will not easily be restored, even with the best of will and the most ample resources. But a fair beginning has been made, and our confidence now has something to which it may cling.

Coincidentally with these foreign undertakings, the New Theatre of New York is about to open its doors. Of the two factors necessary to the success of such a venture, money and intelligent direction, the former, at least, is not lacking, for the building and grounds are said to represent an initial expenditure of three million dollars. As for the other factor, the names of

those directly in charge, as well as the names of those who are supporting the enterprise, are of a nature to claim respect. Whether the danger that comes from a multitude of counsellors will be avoided remains to be seen. There is a certain element of danger also in a too lavish material equipment, and it is possible that the financial path has been made too smooth. The directors disclaim any leanings toward preciosity, and do not intend to frighten the public away by a too austere idealism. They do not aim to produce plays "too bright and good for human nature's daily food." The New Theatre is not, they say, "to be made a school for the select few, wherein a dull or tedious play of merit will be kept upon the stage for the purpose of instructing its patrons, but a playhouse for the public at large." They further say that they hope to make the institution "as distinctly democratic and civic as is the Comédie Française." This is all very sensible, and the early announcements indicate that various tastes are to be consulted. The first five plays to be given are "Antony and Cleopatra," "The School for Scandal," Mr. John Galsworthy's "Strife," and new works by two young Harvard graduates, Mr. Edward Knoblauch, who wrote "The Shulamite," and Mr. Edward Sheldon, who wrote "Salvation Nell." One evening a week is to be given to the performance of standard operas of the lighter sort. An important point is that the company, which includes many actors of assured reputation, will visit other large cities for short engagements after the twenty-four weeks' season in New York is at an end. This gives the enterprise a truly national significance.

Finally, a word should be said about the programme of Mr. Donald Robertson and his Chicago company of players. This modest organization, inspired by a director whose aims are the highest and whose devotion to his art is absolutely pure and disinterested, has already done two years of successful missionary work, and now enters upon a third with high hopes and fair promise. The Chicago season will consist of thirty Saturday night performances, beginning early this month. They will be given upon the stage of Fullerton Hall at the Art Institute, with better facilities than were available there last year. The other days of the week will be spent in outside engagements, and the object-lesson will be repeated in many distant communities. Mr. Robertson has projected, as before, a cosmopolitan programme of singular interest. His English classics are to be Sheridan's "The

Critic," Browning's "The Return of the Druses," Shelley's "The Cenci," and Shakespeare's "Timon of Athens." The two latter plays are practically unknown to the modern stage, and Shelley's great tragedy, forbidden in the poet's native country by the censor, has had only the single (private) performance given it by the Shelley Society about fifteen years ago. The first American performance will be distinctly an event. Ten continental dramas, new and old, are included in this fascinating programme. The classics are Calderon's "Mayor of Zalamea," Molière's "Tartufe," Marivaux's "Le Jeu de l'Amour et du Hasard," and Alfieri's "Saul." The modern examples are Echegaray's "The Stigma," Sudermann's "Glück im Winkel," Heijerman's "Links," van Eeden's "Ysbrand," Ibsen's "Hærmændene paa Helgeland," and Björnson's "De Nygifte," the earliest of his social studies. This extraordinary list of masterpieces will afford a hitherto unexampled opportunity for acquaintance with the best in dramatic literature; that all these works are presently to be seen in actual stage performance in the English language is a fact that seems too good to be true.

ON TEACHING LITERATURE.

All sciences and special branches of knowledge can be taught, because they are limited in their nature and have definite rules and methods; but to teach literature is a good deal like trying to teach life itself. One can only know life by instinct and experience. A class in literature must be a good deal like an aviary in which someone is endeavoring to introduce order and discipline. The birds' minds are so various, the air-paths and the perches are so numerous and alluring, that the drill-master can hardly help having a hard time. The converse of the rule about toadstools and mushrooms is true of students: if books bore or poison you, you are not a reader; if you can digest them, you are. The born reader, even with the slightest learning, has an almost infallible instinct. He or she will never make the mistake of Charles Lamb's Stamp Collector, who asked him if he did not think Milton was a great poet. He or she will never exasperate you by suggesting that the last novelist has put the world's literature into eclipse.

But the born diviners are few, and the majority of students need guidance and are willing to accept it. If it ever fell to my lot to conduct a class in literature, I think I should begin by placing in every pupil's hands a copy of Leigh Hunt's little compilation, "Imagination and Fancy." The Introduction to this work is of no great value, — or, at least, the ideas in it can be better gathered from their originals

in Coleridge. But the selections form a small body of the most intensely poetical pieces and passages in the language. And Hunt, by his system of italicizing the most perfect phrases and expressions, by his notes of ungrudging admiration, is continually at the student's elbow, to explain, illumine, make vivid, the wonders of the text. It would be a poor pupil who, from the study of such a work, would not come to realize that literature is a fine art — that its medium is words, and that these words are capable of melodies, harmonies, tints, colors, tone, and sculptural outline in infinite and almost ineffable combination. The power of rendering by language the exact qualities of things, of giving in essential extract the forms and hues of life and nature, and of hinting at the interrelation and spiritual significance of these matters, is the primary concern of literature. With some poets and prose writers, expression is all in all; and with many readers it is so fascinating that they care for nothing else.

From these studies in the near and the minute, I should jump my students at once to the consideration of the large and the remote. I should place before them, using English translations or recensions, the great early epics of earth's different races — the Icelandic sagas, the Niebelungenlied, the Celtic legends, and the great Hindoo epics. These works differ greatly in their qualities of expression, in their verbal felicity. The Niebelungenlied, perhaps the largest canvas of human action ever painted, is done in a rambling, garrulous style, in a jog-trot metre. The Icelandic sagas are terse and vivid, but they are travellers' tales, having little ordered art, and being the germs of poems rather than full poetic works. The Irish and Welsh legends have had an immense amount of art spent upon them in their varied recensions, and they are often splendidly beautiful in detail; but in them the genius of the race has seemed to lack balance and measure. The same thing may be said of the Hindoo epics. But all of these works have in common greatness of design and creative fire; and it is as necessary that the student of literature should get it into his head that these qualities are admirable as that he should learn to appreciate perfect form. They one and all shadow forth a world that is based indeed on our world, but rises above this like a mirage. They project figures that bear the semblance of humanity, but are larger, more tremendous, more significant than merely human characters. They involve the cosmogonies — the hopes and fears, the thoughts and intuitions, of mankind in its freshest stage of imagination. It is certainly a great gain to any student's vivacity and richness of mind when he can be interested in the Hindoo Lucifer, Ravana, who stood for ten thousand years on his head (he had three of them, so he may have varied the exercise), and thereby acquired so much merit that the gods could not prevail against him; or when he can understand and take seriously the story of Thor nearly emptying the ocean by three draughts of a drinking-horn; or when he can accept

Cuehulain's single-handed fight against an immense army. Such creations, while they are projections of single characters, have the concentrated significance of types. They compare with the figures in modern novels, which are also pictures of humanity, as gold coins compare with bank notes. These may have the same face value, but the notes soon become dirty and torn, and are discarded; whereas the coins keep their lustre and edge and intrinsic value for centuries.

After the lessons of form and the lessons of design had sunk into my pupils' minds, then, and not until then, I should put before them accepted masterpieces of literature in which creation and execution go hand in hand. It is unnecessary to enumerate them — and, indeed, for school purposes a small selection from any one of the three supreme poets, Homer, Dante, or Shakespeare — would be sufficient to indicate what literature can do at its best. In any one of Shakespeare's most perfect plays, for instance, what faculties, what qualities, what miracles of vision and execution, combine to produce the total effect! No single gift is there, but a complex of powers which it would be a fascinating though perhaps not very useful study to unravel and separate.

Absolute realization, transcendent power, — these are the main goals of literature. Speech, in its commonest use, is an ever-recurring miracle; but as used by the great masters to rival the concrete, to realize the abstract, to fix fleeting nature and life, it is the wonder of wonders. And the creative power of design, which on the basis of nature and life builds the empires of the imagination, is even more god-like.

Something analogous to this division of literature exists in painting. From the first, artists seem to have been separated into two opposed camps: those who could realize, render, paint; and those who could draw, design, tell stories. The one body was mainly concerned with the rendering of planes, modified of course by tint and color; the other was chiefly interested in expressing ideas by means of lines. The Greek paintings that have come down to us in vase decorations are of the latter class; they have purity of line and tint, but they do not seek to reproduce nature, and they do illustrate legends and express ideas. The great Greek painters, however, Zeuxis and Apelles, were, if we may trust the legends about them, renderers. They sought to imitate nature; they painted what they saw. In more recent times, Angelo, Raphael, Tintoretto, Poussin, Reynolds, David, and a great part of the English school, were designers, illustrators. And on the other side, Titian, Rembrandt, Velasquez, nearly the whole Dutch school, and Gainsborough, were painters, reproducers of nature. Both kinds of art are legitimate, — they are equally important, but it is curious that those who can paint despise design, while those who can design rarely render with the felicity and perfection of the others. It is the difference between the sensuous and intellectual faculties of man.

There is no such decisive separation of these faculties, no such war of armed camps, in literature as in painting. It is difficult to use words at all without conveying ideas or telling a story — without exhibiting some quality of design. Here and there a poet or a prose-writer has succeeded in striking out impressions of nature, or rapturous musical tones, to which it is difficult to attach a coherent meaning. Perhaps Coleridge's "Kubla Khan" and Poe's "Ulalume" are the supreme examples, in our literature at least, of such scenic or atmospheric renditions. They may signify anything or nothing. On the other hand, writers who have anything at all to say have usually been able to say it in more or less felicitous words. But the distinction remains between the two orders of minds; it is symbolized in the two opposed pairs, Goethe and Schiller, Keats and Shelley. Some writers pass through all the phases of the two gifts. Shakespeare began life intoxicated by words and images. He yielded himself up as a pure medium for life to express itself — as a mirror to reflect all the hues and objects about him. Gradually the intellectual predominated, and at the top of his career he seems almost to have disdained the vehicle of language, and, like Velasquez at the last, "painted with the will alone." The same progression is observable in Milton, from the sensuousness of his earlier poems to the severe outlines of the "Samson."

But to return to my class of students whom I left hanging in the air. There are two more matters I should like to impress upon them: first, the importance of the individual, the personal, in writers or creative artists; and, second, the universality or constant recurrence of the master-moods of mankind which seek expression in literature. The writer's personality constitutes his originality. It is what he adds to the common stock. It is what differentiates him from others. No two artists can have the same view of human life or nature; no two are started with exactly the same impetus, or meet with the same resistance. As a result, their work, down to the very motion of their prose or verse, is different. Hereby it comes that we would recognize a scene of Shakespeare's or a passage of Milton's if we met them in the middle of the desert of Sahara. All art worth the name has this quality of uniqueness, of singularity.

But on the other hand, as the main experiences of mankind are, after all, limited in number, are common to all, it comes about that literature must repeat, reiterate, recast, the same matter. The joys, hopes, sorrows, fears, aspirations and despairs of men must reappear in new guise in every age's art. Hence the parallels, similarities, revivals and imitations in literature. The same general conditions compel the same kind of work. The Athenian drama, rising out of the heroic period of the Greek race, based upon religion, patriotism, art-zeal, finds itself echoed in the great English and Spanish theatres. The courtly verse of the Augustan age is paralleled by that of the epochs of Louis XIV. and Queen Anne. The

moods and manners and fashions of men change indeed, but they change in circles, and they are always finding themselves back in the same spot.

When I had got my class in literature thus far, I should dismiss it, sure that the twist or bent of each member would carry him too far in some direction, and that catholicity of judgment would be left only for those who did not need any instruction at all.

CHARLES LEONARD MOORE.

CASUAL COMMENT.

THE TRIBUTE TO THE MEMORY OF DR. JOHNSON on the recent bicentennial of his birthday (September 18), was no noisy demonstration, but an appropriate recognition of his still-living influence in our life and thought. He is now very little read, it is true; but he has left a few phrases and maxims that promise to abide. "To point a moral or adorn a tale" falls glibly from the tongue of thousands who have never heard of "The Vanity of Human Wishes," and many an untoward happening is spoken of as eclipsing the gayety of nations, with no suspicion on the speaker's part that he is quoting Johnson's allusion to the death of Garrick. Of course it is his life and personality; as transmitted to posterity by the faithfulest of biographers, that we cherish; and the influence of his character will long outlast his writings. The bicentennial ceremonies began at Litchfield, September 15, with the formal opening, by Lord Rosebery, of a Johnson memorial exhibition, followed on the next day by a lecture from Mr. Sidney Lee, and in due course by the Johnson anniversary supper and a special service in the cathedral. A more elaborate commemorative dinner in London is planned for October, when Mr. Thomas Secombe, Prior of the Johnson Club, will act as toastmaster. An exhibition of Johnsoniana at the British Museum is also among the possibilities. In the publishing world, a bicentenary edition of Johnson's poems, with an introduction by Mr. William Watson, is promised by Mr. John Lane, who also brings out a tempting volume entitled "Dr. Johnson and Mrs. Thrale," by Mr. A. M. Broadley, with hitherto unpublished letters from Goldsmith, Boswell, Dr. Burney and Fanny Burney, Mrs. Siddons, and others, and also Mrs. Thrale's journal (now first published) of her Welsh tour with Johnson in 1774.

CAUSTIC CRITICISM OF THE ENGLISH CENSOR OF PLAYS has of late enjoyed free vent in connection with the sittings of the Parliamentary Commission appointed to consider the functions of that worthy guardian of stage morality. Mr. Bernard Shaw, leading the attack, pelts the unhappy Mr. Redford with characteristic epigrams. The censor seems to the author of "Man and Superman" to be a sort of anarchist: law is what one expects to get from a magistrate, but from the censor of plays one gets

only the chaos of that official's mind. "The more the censorship is improved," is Mr. Shaw's lament, "the more it will stop the immoral play, which from my point of view is the only play worth writing. . . . I am a conscientiously immoral writer" — from which assertion it was later developed that by "immoral" was meant nothing worse than "uncustomary." Mr. William Archer, another outspoken critic of the censorship, is reported as affirming that "the censor keeps serious drama down to the level of his own intelligence, and does not even pretend to keep the lighter drama up to the level of his own morality." Mr. Henry James assails the censor in a terrific example of his well-known involved syntax, and then calms down sufficiently to add, in plain language: "We rub our eyes, we writers, accustomed to freedom in all other walks, to think that the cause has still to be argued in England." Ought we to rejoice or to mourn that we have in America no official censor over whom to make merry and to wax epigrammatically sarcastic?

THE VOGUE OF THE OLD-FASHIONED NOVEL shows signs of revival. After an over-abundance of quick-lunch fiction, and the mental dyspepsia such hastily-gobbled fare is apt to produce, the leisurely many-course dinner — the orderly romance divided and subdivided into parts and books and chapters, and proceeding from proem to climax and from climax to conclusion with something of the unhasting slowness of life itself — is a welcome relief and a restful change. Not yet have we in this country or England reverted to the novel issued in monthly or quarterly parts, after the manner of Dickens's and Thackeray's longer stories; but in France one of the literary successes of the past few years has been M. Romain Rolland's "Jean Christophe," now in its seventh volume and in the third year of its instalment publication, with no sign of satiety on its readers' part. Long novels are not lacking in current English and American fiction, such as Mr. De Morgan's deliberately-moving tales and some of Mrs. Humphry Ward's and Mr. Churchill's books; but our publishers are wary about issuing them in any but the single-volume form. The prevalent English views and tendencies in this matter are discussed very pertinently elsewhere in this issue by our London correspondent, Mr. Clement K. Shorter, whose letters are hereafter to form a regular feature of THE DIAL.

CHOOSING BOOKS FOR A PUBLIC LIBRARY is pleasant work for the choosers, but their wisdom is sure to be sharply challenged if the library concerned is situated in any wide-awake and independent community. More difficult still is it to select books, not for any particular public library, but for the average or the typical or the ideal public library. The annual "Best Books of the Year" issued by the New York State Library — the exact title of the current number is "A Selection from the Best Books of 1908" — illustrates the impossibility of suiting all tastes in what is partly at least a question of taste.

A list of 250 of last year's books, marked in such wise as to indicate their several degrees of importance for the large, the medium, and the small public library, has been drawn up by the book board of the New York State Library. In any such list it is easy enough to point out noteworthy omissions and commissions, so to speak. Messrs. Chesterton and Shaw are both coldly excluded. Mr. Frederic Harrison's "Realities and Ideals" receives no mention. Dr. W. Robertson Nicoll's "Ian Maclaren" fails to appear. Even Captain Amundsen's "Northwest Passage" is not deemed of sufficient importance to have a place in the list. Christina Rossetti's "Letters" and Dr. Schouler's "Ideals of the Republic" are also among the slighted. On the other hand, we have "The Cat and the Canary" and "Anne of Green Gables" — and so we will not yet despair of the republic.

THE USEFULNESS OF THE NEWSPAPER READING-ROOM IN LIBRARIES is seriously questioned. Such a room is more than likely to be pretty well filled at all hours of the day and evening, especially the latter; but what class of readers are found there, and what lasting or even momentary good are they deriving from their attendance? A little mental and emotional titillation, perhaps, from the perusal of the reported crimes and casualties of the last twenty-four hours; a little rest, in many cases, from the rigors of less comfortable loafing elsewhere; a little slumber, it may be, as the head bows in apparent study over the capacious sheet; and now and then a chance to chat surreptitiously, and to the greater or less annoyance of near neighbors, with an old crony. To better uses than these, no doubt, a few serious readers do put the room and its reading matter; but hear for a moment what has been the Brooklyn Public Library's experience after withdrawing or curtailing these newspaper privileges. "On account of the large increase in attendance in the Periodical and Newspaper Reading Room the Chief Librarian recommended to the Trustees that the daily papers be no longer placed on open file. This was carried into effect, and, to the surprise of many, there has been practically no complaint on the part of the public, but instead an expression of satisfaction at the change. There has been a noticeable increase in women readers." As a means of raising the standard of reading, and also of readers, this simple and economic move has its commendable aspect.

THE GLOBE PLAYHOUSE OF SHAKESPEARE'S LONDON has long been a thing of history and tradition only, and its site is now occupied by a brewery. On the 8th of this month a memorial tablet, to mark as nearly as possible the site of the old theatre, said to be the first built in London, will be unveiled by Sir Herbert Beerbohm Tree. The Shakespeare Reading Society, of which the eminent actor is president, took the initiative in this matter eighteen months ago. Dr. William Martin, F.S.A., has

designed the tablet, which shows in relief Bankside in Shakespeare's time, the Globe Playhouse occupying a central position, with the Thames and London Bridge in the background, and a medallion bust of Shakespeare in one corner of the tablet. The inscription reads: "Here stood the Globe Playhouse of Shakespeare, 1598-1613. Commemorated by the Shakespeare Reading Society of London and by subscribers in the United Kingdom and India." Destroyed by fire in 1613, the theatre was rebuilt in 1614, and it is this second structure that is commonly associated with Shakespeare's name although he had nothing to do with it. The mural tablet will be affixed to the wall facing Park Street.

THE LIBRARIAN'S COMPLEX DUTIES are far removed, in their range and variety and increasing difficulty, from the old-time conception of them as consisting merely in the careful custody of a collection of books, the occasional loan of a desired volume, and the checking of the record when it is returned. A single paragraph from the latest Brooklyn Public Library Report will convey a hint of what modern librarianship means. Of the branch libraries we read: "The area which each branch library is supposed to serve is being studied from a sociological point of view; statistics of population, nationality, religion, wealth, congestion of population, public schools, labor unions, fraternal organizations, etc., are being compiled. Note is being made of classes of the community which the library does not reach; of classes of literature in which the branch appears to be weak or overstocked; of means that have been found efficacious in extending the influence of the library, and of plans that have not met with success." The Brooklyn Public Library, one of the largest and most active in the country, has now twenty-five branches, including the five new Carnegie buildings added last year, four stations, and one library for the blind, and four hundred and sixty-five travelling libraries.

A PRODIGIOUSLY PROLIFIC STORY-WRITER for boys and, between whiles, for adults has laid down his busy pen forever. George Manville Fenn, who died recently in his seventy-ninth year, was a veritable prodigy for fertility of imagination and literary productiveness. His stories for boys and novels for older readers numbered well over a hundred; probably he himself could not have told how many he had written. He also contributed more than a thousand short tales and sketches to the magazines. With George A. Henty, the boys' historical novelist, he shared the favor of the book-reading youngsters of his own country, and to a large extent of ours also. They had the confidence of parents as safe guides for their boys through the enchanted land of heroic adventure. And now that the two Georges are gone, who can fill their places with their sorrowing readers? No one, of course; but other favorites will arise for other generations, and the store of innocent enjoyment in wholesome and hearty juvenile fiction

will suffer no diminution. Mr. Fenn's literary activity nearly up to the time of his death, and his fondness for travel, for gardening, and for natural science, show him to have successfully resisted the benumbing tendencies of old age.

A POET'S ROMANCE that is just now attracting the attention of those who are fond of happily-ending love-stories comes to our notice from across the Atlantic. Mr. William Watson, at the sufficiently mature age of fifty-one, has wedded Miss Adeline Maureen Pring, of Howth, County Dublin, praised for her beauty, and, let us hope, in all other respects the fit wife for a poet. Thus has the author of "The Year of Shame" given additional expression to his interest in and sympathy for Ireland—

" . . . the lovely and the lonely Bride
Whom we have wedded but have never won."

It will be not unnatural to ask oneself whether the lines "To a Lady"—an Irish lady she manifestly is—that introduce the above-named volume of poems, published thirteen years ago, were not addressed to her who has now become the poet's wife. A new sheaf of verse is said to have been delivered to his publisher by the happy bridegroom, as he hastened from London to join the wedding party. Early publication of the epithalamic volume is announced.

FROM LITERARY LONDON.

(Special Correspondence of THE DIAL.)

The whole book-trade of England has been very considerably agitated during the past three months by the question of the six-shilling novel and its future. It has long been insisted that for this country the sum of six shillings was too much to pay for a work of fiction that might be read in a few hours. It is true, of course, that not many years ago new novels were published here at five times the price,—that is to say, in three volumes for thirty-one shillings sixpence. That system of three volumes had much to be said for it: the full story of the rise and growth of the three-volume novel has never been told.*

"Waverley," for example, the first great popular novel of the last century, was only in two volumes. Some of Sir Walter Scott's romances appeared in three volumes, and others in four volumes. Thackeray's "Vanity Fair," after it had been issued in parts, came out in one volume, although "Esmond" appeared in two. Dickens's novels, as we know, usually appeared in monthly parts. It was nearer our own day that the three-volume novel became an institution, and all book-collectors consider themselves happy if they possess certain of the novels of George Eliot, the Brontës, George

Meredith, and, more recently, of Mr. Thomas Hardy and Mr. Henry James, in the three-volume form of their first editions. But before its final extinction, the three-volume novel, although it was delightful for reviewers on account of its large type, had become an encumbrance to the booksellers and a burden to the libraries. It survived, apparently, because the late Mr. Charles Edward Mudie, who ran the greatest circulating library in London, had entered into a compact with three publishers of many novels in their day,—Tinsley, Bentley, and Hurst & Blackett,—by which he undertook to subscribe for a certain number of the novels issued by these firms. This arrangement considerably handicapped many of the younger publishing houses; and it was Mr. Heinemann who gave a death-blow to the system, by the publication of a novel of Mr. Hall Caine's in the six-shilling form.

Mr. Heinemann has been destined, in this present year, to lead yet another movement in the direction of change, with what final result it is not possible at present to speak with any certainty. A few months ago Mr. Heinemann, in a speech addressed to booksellers, declared that it was obviously unfair that a novel of forty thousand words should be sold at the same price as a novel of one hundred thousand words. Therein he gave a hint of a scheme that he was about to put into practice. There is no doubt that the custom of producing novels of few words for the same price as long novels was having a demoralizing effect on the book-trade. The worst examples that I can recall are a story by Miss Olive Schreiner, and another by Mr. Maurice Hewlett. This last, I may add, was issued as a six-shilling book in spite of a protest from the author.

Mr. Heinemann, then, has launched his new scheme; and again Mr. Hall Caine is the hero. His latest novel, "The White Prophet," which consists of one hundred thousand words, has been issued in two volumes for four shillings. Mr. Heinemann has followed this by two short novels, in single volumes, at two shillings each. In a few weeks we are to have, in the same series, Mr. William De Morgan's "It Never Can Happen Again," in two volumes, for six shillings net,—this being a story of two hundred thousand words or more.

As our booksellers are to get six shillings net for Mr. De Morgan's book, instead of the four shillings sixpence for which they usually sell a six-shilling novel, Mr. Heinemann will do very well if he sells as many copies as under the old system. So far, this second attempt at a revolution has not succeeded with the purchasers of fiction. Mr. Hall Caine's novel, "The White Prophet," is "hanging fire." As far as I can gather, thirty thousand copies were sold to the English market, and ten thousand to the colonies; but inquiries among booksellers make it clear to me that the public have not shown their usual alacrity in purchasing Mr. Hall Caine's book. This has been attributed in some quarters to a dislike of the two-volume form; in others, to the many severe reviews which Mr. Caine's novel has provoked. I am more

*The story of its rise and growth, and of its fall, was told very entertainingly by Sir Walter Besant in THE DIAL for October 1, 1894, under the caption "The Rise and the Fall of the 'Three-Decker.'"—EDR. THE DIAL.

disposed to attribute it to the fact that the novel has appeared serially in the "Strand Magazine," and that Mr. Caine's readers are, in the main, readers of that excellent publication. However, Mr. Caine has congratulated himself on the fact that, after all, despite the critics — whom he calls "dead-heads" and "hangers-on" — he has sold more copies of his novel in the book-shops during this season than any other author. That does not seem a very remarkable fact, for no other author of any importance has published a novel in August or September.

Mr. Caine's reference to "dead-heads" is doubtless connected with the "review copy." Every London publisher has to give away at least a hundred copies of each of his novels, if he wants them to be widely reviewed. With other books he can keep the number down to sixty or eighty, and in some cases to forty; but no publisher would dream of sending out less than a hundred copies of a novel to the multitudinous newspapers of London and the Provinces.

Mr. Caine has always demanded from his publisher a much more extended generosity than this. With one of his earlier books, he sent nine copies to a single newspaper. Every member of that journal received a present of one. Doubtless he intends to alter this in the future, and I should not be at all surprised if he takes the course that has long been adopted by Miss Marie Corelli, and refuses with his next novel to send any copies to the newspapers for review. Miss Corelli, however, always took care that one or two good reviews of her books should appear. I particularly recall that Lord Burnham received a copy, with a request for a notice in the "Daily Telegraph," and that the notice was forthcoming. At the present time, when Miss Corelli publishes a new novel several of the newspapers buy copies in order to furnish their readers with reviews. It may be admitted that Mr. Hall Caine is one of the fortunate writers who can do precisely what is done by Miss Corelli. Both novelists appeal to a huge non-literary class, and are not under the same conditions that guide the great majority of our authors struggling to obtain a public. Were publishers to refuse to send books for review as a general practice, the authors — and particularly the male authors — would become frantically hysterical.

I have referred to Mr. William De Morgan's new novel, "It Never Can Happen Again." Mr. De Morgan is a wonderful man, a little bit like the late Mr. George Meredith in appearance, with a kindly face and keen piercing eyes. He is a delightful talker, and enjoys the success which has come to him so late in life, — for he was sixty-seven years of age when his first novel, "Joseph Vance," appeared. He had been an artist in a particular kind of tile during the intervening years, and had led a life of much happiness, although, perhaps, not of too much prosperity, alternating between a studio in The Vale, Chelsea, opposite the home which Mr. Whistler once occupied, and Florence, where he wintered for his health year by year, until the day

Mr. Heinemann published "Joseph Vance." The book had only been submitted to one previous publisher; so even here he was fortunate. Each of his three novels, so far, have been great successes, in spite of their extraordinary length. Will the fourth novel be as successful in two volumes as the three others have been in one? is the question. I hope so, on many grounds; for I think Mr. Heinemann's two-volume form is very charming.

Meanwhile it is worthy of notice that there are more six-shilling novels coming out this season than ever before. The Macmillans, the Methuens, all our leading publishers of fiction, are sending them out in large quantities. A number of new publishers have come upon the scene, and these also are running the six-shilling novel. One firm, named Mills & Boon, has sent me a great many lately; while another publisher, Mr. Andrew Melrose, has delighted me with one particular story, "The Wood-Carver of 'Lympus,'" by Mary E. Waller.

Mr. J. M. Barrie and Mr. A. E. W. Mason have been spending some time together among the Swiss mountains at Zermatt. Whether or not this means collaboration in a new play, I cannot say. So far, Mr. Mason has not had any of Mr. Barrie's wonderful success as a playwright, although his novels have grown in popularity with the years.

Three of our most popular novelists have just finished new stories. Mr. and Mrs. Egerton Castle are calling their next novel "The Panther's Cub," while Mr. Anthony Hope entitles his "The Second String." Mr. Anthony Hope has not, I think, been doing as good work lately as in the days when he published that fine romance "Rupert of Hentzau," and that powerful piece of analysis, "Quisante." Let us hope that "The Second String" will be of the old quality.

CLEMENT K. SHORTER.

London, September 20, 1909.

COMMUNICATIONS.

IN COMMENDATION OF A RECENT NOVEL.

(To the Editor of THE DIAL.)

As far as I have been able to find opportunity to compare my own judgments of current literary productions with those of THE DIAL, I have usually felt much comforted by a general correspondence. When I have had any disagreement, it has been that THE DIAL is inclined to generosity in its judgments. This, however, is not only agreeable to readers but safe for the critic, since it is far better that a contemporary should think too well of companions than that posterity should conclude that one thought too ill of them.

But in the last issue of THE DIAL I find an opinion of a recent novel that seems to me not only incorrect in the measure assigned according to scale but also unfair in the scale employed. To this novel, "A Certain Rich Man," is accorded the first mention in a series of reviews. I read that novel carefully more than a month ago, and I have been reflecting upon it ever since.

Your reviewer has seemed unable to get out of his mind two facts, with which he chooses to handicap the

author. He insists upon remembering that William Allen White has written boys' stories, and therefore credits him with much success in treating the early life of the hero; and he insists upon remembering that Mr. White is also a publicist, deeply concerned with the modern trend in political and economic matters, and somewhat pessimistic in his utterances. In consequence, the reviewer seems to suggest that the novelist is juvenile and even naïve, sensational and even denunciatory, in his representation of the grown man.

Let me confess that upon opening the novel I expected to find it as the reviewer says it is. I intended to read it in an evening. But I did not find it superficial or sensational, juvenile or narrow. I spent a week reading and re-reading it, and still think the time well employed.

The great novelist sits like a justice in court, attentive, silent, in white ermine; and he means to see things as they are. When, in his final deliverance, the novelist makes the reader feel that he would be glad to have such an eye see what is good in himself and such a voice tell it, but sorry to have him note and report what is evil, the novelist has succeeded, for he has convinced his reader. Such is the impression made upon myself by the author in this instance. No mere magazine can do this, though the power to do it should not be a disqualification for magazine-writing!

Probably if John Barclay is a caricature the novel will ultimately fail. In a general way, it reminds one of "Vanity Fair" and of "The Rise of Silas Lapham." It spreads a broad canvas and paints many figures upon that canvas; professional critics may say that it paints too many. But at the same time it does attempt to tell every phase of the process by which John Barclay, thinking that he rose, actually fell.

It may be that many intimate relations with persons of great wealth — by blood and circumstance — have caused qualities in themselves and events in their affairs to seem natural to me that seem unnatural to persons who have not had this fate. Yet it is just at this point that I most heartily approve of the portraiture of the "certain rich man." The novelist does not fall into the demagoguery of asserting or even suggesting that John Barclay is the typical rich man. I can put my finger now upon men whose characters and careers have been notably like his. I have seen souls shrivel as his shrivelled. I have seen fortunes made in the same tricky, absurd, painful and yet proud way; and I have seen rich men with hobbies like John's organ-playing, and in their senescence converted as he was. And yet I concede that if in a year or two public opinion in respect to this novel calls John improbable, then the novel may prove, like so many others, apparently ephemeral. If so, it will be for two reasons: that the American reading public does not know some of its rich men, and fails to see how much larger is the novel than a simple life-story of one man.

Even so, I believe that "A Certain Rich Man" will soon or late come to permanence for a great quality inadequately emphasized by your reviewer. There is a sweet purity in its women and in some of its men that is true to human nature at its best, the kind of human nature that of right belongs in novels. Whether we live in such fashion ourselves or not, we admire and love most of the lesser folks in this history. The Culpepers are not new, but they are charming. The mother of John Barclay has a Greek quality of aloofness and of supremacy. Unfortunately, few modern novelists care to present these beautiful and gracious characters.

The reviewer suggests that there are some dull pages in this book. So they may be discovered in Hawthorne and in Shakespeare. There are traces of artificiality at times, but that is a fault to be shared with Thackeray and Dickens. One does sometimes hear a sound as of "pumping," and it is disagreeable. But George Eliot worked hard for some effects in ways that are still audible. "There is none perfect" is as true to-day as it was yesterday. Homer himself nods.

It seems to me that the American reading public will take this book seriously and declare it one of the greatest novels of our soil. I hope so, for I believe that it will do good as a work of art, not merely as a disguised polemic.

This is only one man's opinion, but I hold it strongly enough to write it out, and if need be to defend it.

WILLIAM ESTABROOK CHANCELLOR.

Norwalk, Conn., Sept. 25, 1909.

EPISTOLARY PLAGIARISM.

(To the Editor of THE DIAL.)

M. Alphonse Lefebvre, in his volume "La Célèbre Inconnue de Prosper Mérimée" (Paris, 1909), finds in the correspondence of the *Inconnue*, Mlle. Jenny Dacquin, some interesting evidences that the lady considered Mérimée's letters her own property to an extent that allowed her, as M. Faguet phrases it, to issue "quelques petites secondes éditions." Thus, in a letter dated Jan. 22d, 1860, Mérimée informs Mlle. Dacquin:

"On m'a prêté le pamphlet de mon confrère Villemain, qui m'a paru d'une platitude extraordinaire. Quand on a essayé de faire un livre contre les Jésuites, quand on s'est vanté de défendre la liberté de conscience contre l'omnipotence de l'Eglise, il est drôle de venir chanter la palinodie et d'employer de si pauvres arguments. Je crois que tout le monde est devenu fou, excepté l'empereur, qui ressemble aux bergers du moyen âge qui font danser les loups avec une flûte magique."

And on the 26th of January of the same year, Mlle. Dacquin writes to her nephew:

"Je suis indignée contre M. Villemain. Quand on a essayé de faire un livre contre les Jésuites et qu'on s'est vanté de défendre la liberté de conscience, il est drôle de chanter la palinodie et d'employer de si pauvres arguments. Il n'y a que l'empereur qui soit logique. Il ressemble aux bergers du moyen âge qui font danser les loups avec une flûte magique."

Faguet and Lefebvre assure us that such transplantations are numerous in the Dacquin correspondence, and that there are still other passages which, in view of the fact that all of Mérimée's letters to the now well-known "Unknown" have not been published, are suspicious in that they (to quote Faguet again) "ressemblent à du Mérimée."

I have just come upon a reference to similar freedom of appropriation under strikingly similar circumstances. Wilhelm von Humboldt maintained for two years a Platonic correspondence with Charlotte Diede. Letters of Madame Diede to relatives and friends have been preserved, and these letters, if we are to believe Albert Leitzmann, whose article, "Die Freundin Wilhelm von Humboldt's," appears in "Die Deutsche Rundschau" (Berlin) for August, contain clauses, sentences, and entire discussions, carried over bodily from Humboldt's letters to her.

The temptation under such circumstances is naturally great, and similar instances are probably numerous.

R. T. HOUSE.

Weatherford, Oklahoma, September 24, 1909.

The New Books.

A LATTER-DAY ENGLISH NATURALIST.*

For combined intensity and purity of passion, Richard Jefferies has been compared with Shelley; for originality in observation and expression, and for a certain wayward independence united with an unmistakably English quality of sentiment and opinion, he has been likened to George Borrow. But these comparisons are of little help; like all men of genius, Jefferies is unique, and to be understood he must be studied in his own books and in his recorded habits and pursuits.

Such a study of him, more elaborate and sympathetic than has before been undertaken, has now been made by Mr. Edward Thomas in his "Richard Jefferies: His Life and Work," a substantial octavo, well illustrated, and provided with a bibliography, a map, and an index. As a biography, and also a critical study, the book has merits which neither Sir Walter Besant's "Eulogy" nor Mr. Salt's excellent study of the naturalist possesses. In short, this new life of Jefferies is not superfluous.

There was oddity if not genius on both sides of the Jefferies family: the father is called "a funny-tempered man, full of unexpected likes and dislikes," and the mother is described as "generous, but irritable and queer." The elder Jefferies was fond of horticulture and floriculture, and was an adept in judging timber, whether felled or standing; while his wife was noted for her excellent butter and cheese. It was on the small farm managed by this able couple, at Coate, parish of Chisledon, in Wiltshire, that John Richard Jefferies (who in manhood called himself simply Richard Jefferies) was born on the sixth of November, 1848. His schooling, at Swindon and elsewhere near home, was cut rather short by the necessity or the advisability of his earning his own living. At seventeen we find him doing hack-work for the "North Wilts Herald," — "reporting, correcting manuscript and proofs, with a spice of reviewing and an unlimited amount of condensation." Thus he described his journalistic duties in a letter to an aunt. He wrote verses, too, with some music in them, and love stories distinguished, as the biographer says, for "much facility and exuberance of trashiness." Larger

literary undertakings, historical and antiquarian essays and novels, followed in a few years; and then came those rural sketches, contributed to various London periodicals, which were afterward collected into volumes and now constitute the work for which chiefly he is known and admired. At about the age of twenty-seven he began to find himself, and the would-be novelist became gradually transformed into the student and interpreter of nature.

Before he became absorbed in the book of nature, young Richard Jefferies was a great reader of printed books. Percy's "Reliques of Ancient Poetry" was a favorite of his when he was fifteen, and there were at Coate Farm many other old books accessible to him, and many more at his grandfather's house in Swindon. The "Odyssey" was much read by him in translation; also "Don Quixote," Shakespeare's poems, and Filmore's "Faust." An old Encyclopædia was a mine of wealth, and it often lay open before him, especially at the article on Magic. Strangely enough, White's "Selborne" remained unknown to him until near the end of his life.

Here let us introduce the biographer's picture of young Jefferies in his fretful days of ferment and vague desire.

"But however bitter the days of poverty, loneliness, misunderstanding, and constraint, the time when he was sixteen and seventeen had probably as great sweetness as bitterness, since the two go together in their extremes at least as much at that as at any other age. They say that, though he often carried his gun, he was less and less fond of shooting after he was fifteen or so. Yet he would still bring home a snipe on a frosty day, or a jay's wing in the spring from Burderop. He hung about on stiles by Maxell and Great Maxell fields, on the footpath to Badbury Lane, or by the brooks, or on the Reservoir, or on the Downs, and dreamed and thought. With his finger on the trigger, he 'hesitated, dropped the barrel, and watched the beautiful bird,' and 'that watching so often stayed the shot that at last it grew to be a habit.'"

The sensuousness of his ardent nature was free from grossness. An early passage in the biography calls attention to his delicacy of taste and sensibility.

"'The Story of My Heart,' 'The Dewy Morn,' and all his later books, are full of proofs of his exquisite physical sensitiveness; but the physical was always akin to the spiritual as the flower to the perfume. His tastes were delicate. He smoked little; and he was a small drinker, taking not even a glass of porter for his dinner unless his reporting had been heavy. His sense of touch seems to have a soul of its own. To touch the lichen bark of a tree was to repeat his prayer for deeper soul-life. . . . The spirit exalted this sensuousness; the senses preserved the sweetness of the spirit. In another nature, senses so opulent, especially if aided by an im-

*RICHARD JEFFERIES: HIS LIFE AND WORK. By Edward Thomas. With Illustrations and a Map. Boston: Little, Brown & Co.

perfect love, might have wrought their own destruction. But in Jefferies the senses perform always and only the functions of the soul, and the purity of his passion equals its fearlessness in whatever swoons and energies time may bring."

The meaning of the last clause is a little obscure; and the biographer still remains tantalizingly vague when he goes on to illustrate the courage and spirit that went with this exquisite delicacy, by telling of a long fight the young man had with a soldier, in which "he held his own; but as they were shaking hands at the end, his enemy struck a treacherous blow that sent him home with a broken nose." However, there are other and better evidences in his life-story that Richard Jefferies was no molly-coddle, and our liking for his books and himself need be diminished by no want of respect for his sturdiness of character.

In 1874 Jefferies was married to Miss Jessie Baden, of Day House Farm, and the two lived for a short time at the Coate homestead, then for two years at Swindon, and after that on the outskirts of London, where the open fields and the green woods were not too far away, and the publishers, the bookshops, and the libraries were sufficiently near. Here may be given a part of our naturalist's doctrine of right living, as put into the mouth of his "Gamekeeper at Home."

"It's indoors, sir, as kills half the people; being indoors three parts of the day, and next to that taking too much drink and vitals. Eating's as bad as drinking; and there ain't nothing like fresh air and the smell of the woods. You should come out here in the spring, when the oak timber is throwed (because, you see, the sap be rising, and the bark strips then), and just sit down on a stick fresh peeled—I means a trunk, you know—and sniff up the scent of that there oak bark. It goes right down your throat, and preserves your lungs as the tan do leather. And I've heard say as folk who work in the tan yards never have no illness. There's always a smell from the trees, dead or living. I could tell what wood a log was in the dark by my nose; and the air is better where the woods be. The ladies up in the great house sometimes goes out into the fir plantations—the turpentine scents strong, you see—and they say it's good for the chest; but, bless you, you must live in it. People go abroad, I'm told, to live in the pine forests to cure 'em: I say these here oaks have got every bit as much good in that way."

Besides the book just quoted from, mention must be made of those other "country books" that constitute Jefferies's best claim to remembrance,—*"Wild Life in a Southern County,"* *"The Amateur Poacher,"* *"Round About a Great Estate,"* *"Nature Near London,"* *"The Life of the Fields,"* *"The Open Air,"* and the posthumous *"Field and Hedgerow."* In autobiographic value *"The Story of My Heart"* comes first, while *"The Dewy Morn"* and

"Bevis: the Story of a Boy" afford insight into the writer's mind and heart.

The struggle with incurable disease during the last six years of Richard Jefferies's life, and his early death in 1887, make a sad story. Why this man of the open air and the fresh fields, of high thought and noble purpose, should have fallen a victim to the foul malignancy of an abdominal abscess, is one of the baffling mysteries. The persistency with which he held himself to his work, dictating to his wife when he could no longer hold a pen, is touching to read about, and was wholly worthy of him. But the regret grows that he could not have been spared to the present time—he would be only sixty-one if he were alive now—when he might well be doing his best work and writing from a wealth of experience and observation that would make even the best of his now extant productions seem of inferior quality. Faults of irrelevancy and carelessness and repetition might have been corrected, occasional dullness avoided, and a more unflagging human interest imparted to his page. From Mr. Thomas's closing chapter, containing a recapitulation of the life and work of Jefferies, we select a final quotation.

"He enjoyed, simply and passionately, his own life and the life of others, and in his books that enjoyment survives, and their sincerity and variety keep, and will keep, them alive; for akin to, and part of, his gift of love was his power of using words. Nothing is more mysterious than this power, along with the kindred powers of artist and musician. It is the supreme proof, above beauty, physical strength, intelligence, that a man or woman lives. . . . Jefferies' words, it has been well said, are like a glassy covering of the things described. But they are often more than that: the things are forgotten, and it is an aspect of them, a recreation of them, a finer development of them, which endures in the written words."

This, and more like it, is a bit fantastical and forced, and it illustrates Mr. Thomas's chief fault as exhibited in his book: he is not seldom vague and fanciful and obscure, and one doubts whether he always clearly knows what he is trying to say. But much could easily be pardoned in so good a biography as he has given us. In the appended Bibliography, space might well have been spared for last year's English and American republication (with colored plates) of *"The Open Air"* and *"The Life of the Fields,"* especially as some other reprints are noted. Among the portraits in Mr. Thomas's book are three of Richard Jefferies, two of his father, two of his mother, and one of his paternal grandmother—all full of character.

PERCY F. BICKNELL.

ON THE SPIRALITY OF THE COSMOS.*

The ponderous work on "Design in Nature," by Dr. J. Bell Pettigrew, is probably the most extensive and serious single contribution to humorous literature which has appeared in recent years. It stands unique at this day and age. To find its peers, in respect of both matter and manner, one must go back to the period when the "Bridgewater Treatises" flourished. For the task which the author sets himself is no less than "to trace DESIGN, ORDER, and PURPOSE in the inorganic and organic kingdoms, especially the latter." In order to do this he gathers together in the space of some 1400 well-printed quarto pages, elaborately illustrated with about 2000 pictures, a most extraordinary collection of miscellaneous intellectual junk. One passes with absolutely no logical connecting links from the morphology of protozoa to a discussion of methods of artificially producing electricity; from the distribution of seeds to the movements of the stomach; from waterspouts to Kant's *Kritik* and Greek archaeology; and so on indefinitely. As an example of the possibilities in the way of the inclusion in one book of a great range of absolutely unrelated topics, it leaves Disraeli's "Curiosities of Literature" far behind, and presses close on the dictionary and the encyclopædia.

In his reasoning the author is naïve to a degree. He confuses absolutely definiteness of structure with "design." To him anything which has a definite structure is by virtue of that fact proof of "design" in the theological sense of the word. Since most things in the universe do have a definite form and structure, the wonder really is not that our author devoted three quarto volumes to illustrations in support of his thesis, but rather that he did not find it necessary to use thrice thirty-three. In particular, Dr. Pettigrew was impressed by the universality of spirals in the cosmos. You have them (to take some of the illustrations given) in waterspouts and whales, goats and gizzards, moths and men, and in a vast variety of other things inorganic and organic. Whence we are to conclude that spirality is a divine inspiration, and that we have here a proof of design.

*DESIGN IN NATURE. Illustrated by Spiral and other Arrangements in the Inorganic and Organic Kingdoms as exemplified in Matter, Force, Life, Growth, Rhythms, etc., especially in Crystals, Plants, and Animals. With Examples selected from the Reproductive, Alimentary, Respiratory, Circulatory, Nervous, Muscular, Osseous, Locomotory, and other Systems of Animals. By J. Bell Pettigrew, M.D., etc. Illustrated by nearly 2000 figures. In three volumes. New York: Longmans, Green & Co.

The utter absurdity of this spiral philosophy is evident if the author's general method of reasoning is stripped of all unnecessary verbiage and set forth in a series of simple propositions in the directly personal style cultivated throughout the book. Thus we have:

1. In the inorganic world many things have a spiral form or structure (proved by pages of text and illustrations).

2. Many plants and animals show a spiral form or structure in some of their parts or organs (likewise proved by copious illustration in text and figures).

3. When you think about this apparent coincidence it seems very remarkable, — now doesn't it, really?

4. The longer I (the author) think about it, the more remarkable it seems, and the less a coincidence. In fact, I feel it to be a very deep and precious thought, quite beyond the ability of my mind to fathom.

5. Therefore — *laus Deo!* — it is not a coincidence, but a direct proof that Evolution is a snare and a delusion, and that nothing in the universe can "be explained as apart from prearrangement, design and a Designer."

Such a method of argumentation takes one back to the good old days when a similar kind of reasoning was able to "prove" that the sun moved in an earth-centred orbit. It is as mediæval as any cathedral.

Seriously, it is a matter for sincere thankfulness that the time is forever past when such a book as this can exert any significant influence on the thought or action of men. Mankind is perhaps more truly and deeply religious to-day than ever before. But men are educated, too. It is not demanded any more that to consort with Religion one must forswear Reason. One can only have respect for the enormous amount of labor that must have gone into the preparation of these volumes; they represent nearly a life-time's work. Yet at the same time one cannot but feel it a pity that this labor should have been so largely wasted, because of an entire misconception on the author's part of what has been the effect on human thought, and on the outlook of men on life, of the tremendous advance of science during the last fifty years. The day has passed when anyone can persuade men to a belief in a Higher Power by arguing that the Creator shows His infinite wisdom by fashioning men and corkscrews on the same plan.

RAYMOND PEARL.

THE DOMESTIC LIFE OF RICHARD
WAGNER.*

Mr. Houston Stewart Chamberlain, in his remarkable book on the Life and Works of Wagner, divides that life into two equal parts. Wagner was born in 1813, during the agitations accompanying the close of Napoleon's stormy career; when that sun set, a new one arose in a more extended and beneficent sphere. He died in 1883, having attained his three-score and ten in the full vigor of his powers. Men are now generally agreed that "*Parsifal*" shows no decline of creative energy or artistic skill. Mr. Chamberlain considers his first thirty-five years as his *Lehrjahre*; his *Meisterschaft* fills the remainder of his allotted span; his *Wander* period is an irregular and interrupted time, which terminates with the definite settlement at Bayreuth.

Wagner himself is authority for the statement that a man of exceptional abilities should not marry young; and Shakespeare is seemingly of the opinion that "a young man married is a young man marred." Wagner was united in wedlock to Christine Wilhelmina Planer, an actress, in 1836, when he was twenty-three years old; she was probably a few years his senior. She seems to have been an admirable woman enough, and while she had various stage engagements she never reached any real distinction in her art. Her early opportunities for education were limited, and her intellectual development quickly reached the line beyond which she refused to go. She was not of a sympathetic disposition, and she had nothing of the diplomacy which is capable of transforming a difficult situation into a triumph of her own cause.

The case is a sufficiently clear one. Wagner, the exceptional man of his place and period, has an exceptional law and method of intellectual development. The wife, with the best of intentions, is unable to keep the pace; she at length falls hopelessly behind, and her pain and disappointment fail of the alleviation which they demand. His letters to her show the husband in an habitual mood of amiably meeting various complaints, pacifying evident distress, attempting to come to terms wherever possible. The trouble was not one that could permanently be allayed; on the contrary, the passage of the years could only augment it. Wilhelmina belonged to those who found the New Opera beyond their

comprehension, and she allowed her appreciation of her husband's life-work to wane; he makes heroic attempts to bring her peace, but the gulf between them only widens.

With conditions such as these, the inevitable of course enters on the scene. The controversy that raged about the composer brought him partisans whose loyalty intensified with the progress of the contest. Wagner himself had no doubts about his position and purposes; the bitter utterances found in his letters are thus to be explained. In comparison with the extraordinary idea of the opera which dominated Wagner, the work of his contemporaries appeared to him in many ways a degradation of the art. His innovations penetrated into all the departments of music. He was also the first great man to prove himself great in both music and drama. His plays, as such, are distinct additions to stage literature of the first rank. During his years of struggle and misunderstanding, he needed friends and helpers; he found them, and he grappled them to himself with hooks of steel.

The influence that now makes itself vital in the composer's experience differs *toto coelo* from that of "*Minna*" Wagner, the wife; more and more, as the letters show, the serious intentions of Wagner are omitted from his communications with her. The indications of decreasing sympathy are plain. With Mathilde Wesendonck, however, the exact reverse is the fact. During his life at Zurich, Wagner had met the Wesendoncks, and a close intimacy ensued; Mathilde Wesendonck, a writer of plays and poems, enjoying the wealth and distinction which her husband had given her, became the friend of the great musician, and entered deeply into his labors and intentions. The contrast between the letters written to the two women is very great. Living habitually on the same plain with the composer, associating intimately with him in his artistic and intellectual pursuits, Frau Wesendonck understood his genius and foresaw his ultimate triumph. Mr. Ashton Ellis, the translator of the newly-published letters of Wagner to his wife Minna, has strong words to say on the dignity and purity of this friendship. Into Wagner's enlarging theory of his work, into his many and vigorous defences of his innovations, into his readings in philosophy, his absorption in the views of Schopenhauer, where his wife wholly lost sight of him, Mathilde Wesendonck entered as a guide and mentor, and, with a woman's swift intuition, was often at the goal before Wagner found himself there.

* RICHARD TO MINNA WAGNER. Letters to his First Wife. Translated, prefaced, etc., by William Ashton Ellis. New York: Charles Scribner's Sons.

The situation was no doubt critical, and Minna Wagner had but little capability for dealing with it.

The wife died in 1866; but before that time the rupture with her husband was complete. Meanwhile, Wagner had passed into a period of spiritual revolt. The pessimism of Schopenhauer, the study of Oriental Mysticism with its denial of the reality of the world, the profound (at first) appreciation of Wagner by Nietzsche, led to the consequences which were naturally to be expected. The Superman lives in a realm that is beyond morals; the conventions and scruples that limit other men are not for him. Wagner had his reasons for placing himself with the Zoroasters and Napoleons of the world. The relation with Cosima Wagner, however, did not begin until after the death of Minna; and it terminated institutionally, which was in consonance with the life at Bayreuth, and the serene close of a checkered career.

The letters of Richard Wagner constitute a history of his intellectual life astonishing and unique. No one has more freely expressed himself in this form. The letters to Minna show him in the intimate relations of the family; the letters to Mathilde Wesendonck display his hopes, his aspirations, the highest flights of his intelligence; the letters to Liszt his artistic strivings and theories; those to Uhlig and Fischer and Heine, his vicissitudes and conflicts and triumphs as a musician. The exceptional man, the genius ahead of his time, the builder of the next advance, can here be studied in his own words and at close range. Here are human documents of inestimable value. The letters often exhibit Wagner in moods of gayety, and they are full of expressions of affection. This is from Dresden:

"That's just the way! I have been obliged to suspend writing a whole day; but you know it of old. . . . Lindenau called again, and the Rottorf, who greatly dislikes my being disturbed when at work, mistook the Premier Minister for a vagabond, and denied me to him; the poor man had to depart, leaving behind him a couple of lines, in which he begged me to call on him as soon as possible. The Rottorf was frightened out of her wits when she learnt that it had been the Minister; whilst I had to dress and make off to him myself. He had shown my composition to the King, and the latter had sat down to the piano at once, played it straight through, and expressed his great delight with it. . . .

"If you could only see me in my lovely summer costume! It's a perfect joy; only I made a bad choice with the violet gloves, for when I pulled them off for the first time, and was pointing with my finger on the bill of fare, the waiter bounded back in horror for my whole hand looked just like a gigantic violet, the gloves had shed their dye so."

Here is a skit written on his birthday:

"'T was in the lovely month of May,
That Richard Wagner burst his shell;
Therein had he prolonged his stay
His best friends think it were as well."

The nature of the difficulty between the husband and wife is indicated by the following:

"When I came home profoundly vexed and agitated by some new annoyance, a fresh mortification, another failure, what did my wife bestow on me in lieu of comfort and uplifting sympathy? Reproaches, fresh reproaches, nothing save reproaches! Homekeeping by nature, I remained in the house for it all; but at last, no longer to express myself, convey my thoughts, and receive invigoration, but to hold my tongue, let my trouble eat into my soul, and be — *alone!* This eternal restraint under which I had lived so long already, and which never allowed me to let myself quite go, on one side, without occasioning the fiercest scenes, weighed me down and wore away my health. What is the bodily tending you by all means lavished on me against the mental needed for a man of my inner excitableness? Does my wife remember, perhaps, how coldly she once prevailed upon herself to nurse me on a bed of sickness a whole week without affection, because she could not forgive me a hasty expression before my illness?"

A series of concerts which he conducted in London gave him little satisfaction. About this he writes as follows, in his bitterness against conditions in the world of music there:

"The concert itself put me out to the last degree. I can't go into everything that annoyed me at it; enough to say, the one thing lacking is that I should have to conduct 'Martha' again; such a programme came very near it. While conducting an aria from the 'Huguenots' and a miserable overture by Onslow — an Englishman — I was seized by such disgust and remorse, that it got the better of me, and I made up my mind to demand my definite discharge next day."

His friends dissuaded him, over a supper, from this step. He tells his wife this, and continues:

"So be easy about me; I shan't have so severe an attack of the dumps again, I hope. But it was the most idiotic concert of them all; a mawkish symphony by one of the directors; then a fearfully tedious nonett by Spohr; a completely insignificant overture by Weber, which — to make things worse — had to be given *da capo*, as I had conducted it too finely; to conclude, the trashy overture by Onslow. Neither did the symphony in A go so well as at Zurich by a long way; such an English orchestra simply is not to be worked into an ecstasy!"

Wagner, in a Preface to a publication of his plays — the Flying Dutchman, Tannhaeuser, Lohengrin, — had made some frank statements in regard to his early marriage, to which Minna Wagner, perhaps naturally, objected. He thus defends himself:

"Now see, dear child, when I wished to give people a notion of the genesis of my works, and consequently of my psychological development, I could not pass over such a momentous crisis in my life as that which attaches to our union, without remaining unintelligible. It would have been foolish and entirely opposed to my real object, if I had sought to narrate our love-tale at full

length; all I required was just a few brief strokes to indicate an episode of some importance, which, for that matter, occurs in the life of many, nay, of most men, and need be only briefly touched because one presupposes that everyone knows well enough what here is meant; to wit, the necessary consequences of a youthful marriage contracted at the behest of passion, without calm consideration of outer circumstances, against all obstacles and objections raised by that practical common-sense which foresees trouble."

Of the translation of these letters, made by Mr. Ellis, nothing but good can be said; it is of course what we have a right to expect from so practised a hand. Occasionally the translator attempts the exact reproduction of a German idiom in his English, with the result of leaving the reader who is unacquainted with the foreign tongue in doubt as to what is meant. In his own notes and prefaces he seems to attach the blame—if this is at all to be suggested—to the wife in greater degree than to the husband; but here every reader must come to his own conclusions. Mr. Ellis has done heroic work in presenting Wagner to the English-speaking public; he has made a rendering of Wagner's elaborate writings in prose, he has reproduced the voluminous and accepted *Life* by Glasenapp, he has translated the various volumes of letters already published, and he promises a volume of the familiar letters to Wagner's blood relatives. His prefaces and notes are illuminating reading; his discipleship is tempered by a sense of historical proportion, and with varied sympathy for the many conflicting interests involved. The students of Wagner must count him among the chief of those who, like Glasenapp, Muncker, Wolzogen, Tappert, Chamberlain, have done their best to report the Master aright to posterity.

The publishers have made two fine volumes, with interesting portraits. The books contain what is needed to make their reading easy and profitable to the scholar.

LOUIS JAMES BLOCK.

MRS. HUMPHRY WARD has just forwarded to Messrs. Houghton Mifflin Co., for use in their forthcoming complete subscription edition of her works, an interesting introduction to "The History of David Grieve." The scenes of Mrs. Ward's novels are almost all taken from actual places which the author has known and loved. Thus, a visit to a farm on the Kinderhook furnished the material for the opening chapter of "David Grieve," a season spent at Hampden House in Buckinghamshire gave the original of Mellor Park in "Marcella," and a village near Crews gave the scenes of "Sir George Tressady." "Helbeck of Banisdale" was the result of a summer spent in the delightful home of Captain Bagot of Levens Hill near Kendal, and summers in Italy and Switzerland gave the scenery for "Lady Rose's Daughter," "Eleanor," and, to a less degree, "The Marriage of William Ashe." Mrs. Ward will write an explanatory introduction for each volume of the new edition, besides carefully revising her work.

FROM ARCTIC ICE TO IRISH SUMMER.*

Although the recent achievements claimed by Cook and Peary have thrown the exploits of other Arctic explorers into temporary eclipse, there is room for such a book as "Conquering the Arctic Ice," by Mr. Ejnar Mikkelsen, one of the most recent of Arctic voyagers, whose story now appears for the first time in print. He and Ernest de Koven Leffenwell were on the first Baldwin-Ziegler expedition in 1901, and at that time resolved to organize an expedition of their own. Various difficulties, however, prevented their carrying out their plans until 1905. In that year these young men, assisted financially by many friends—notably the Duchess of Bedford, the father of Mr. Leffenwell, the Royal Geographical Society, and the American Geographical Society—fitted out a small ship, and in 1906 started northward to prove or disprove the theory that land existed north of Alaska, and to explore Beaufort Sea. In the spring of 1907, after the wrecking of their ship the "Duchess of Bedford" during the previous hard winter, they organized an extended ice-trip which partly attained the object of their search. Having ascertained that the deep water close to the Alaskan coast precluded any land to the northward, at least not within such a distance of the coast as could be reached with dogs and sledges over the pack-ice, the author, hard driven by many accidents, returned to civilization by way of Alaska, fairly satisfied with the results of his strenuous efforts. His companion remained in the North to pursue further scientific studies. Mr. Mikkelsen's sledge journey of three thousand miles is said to be the longest ever made by an explorer. His story is simply and modestly told, and will be read with interest especially for its account of the natives whose characters and customs he had abundant opportunities to study. Those who are in the habit of regarding these natives as a low type of savages will do well to turn to Mr. Mikkelsen for enlightenment. A large number of illustrations, many of them made from photographs taken by members of this party, add to the interest and verity of the work.

Major-General Greely has rightly and modestly

*CONQUERING THE ARCTIC ICE. By Ejnar Mikkelsen. Illustrated. Philadelphia: George W. Jacobs & Co.

HANDBOOK OF ALASKA. Its Resources, Products, and Attractions. By Major-General A. W. Greely, U. S. A. Illustrated. New York: Charles Scribner's Sons.

SEEKERS IN SICILY. By Elizabeth Bisland and Anne Hoyt. Illustrated. New York: John Lane Co.

DAYS IN HELLAS. Rambles through Present-day Greece. By Mabel Moore. Illustrated. Philadelphia: George W. Jacobs & Co.

IN UNKNOWN TUSCANY. By Edward Hutton; with notes by William Heywood. Illustrated in color, etc. New York: E. P. Dutton & Co.

A SUMMER IN TOURAINE. By Frederic Lees. Illustrated in color, etc. Chicago: A. C. McClurg & Co.

A HOLIDAY IN CONNEMARA. By Stephen Gwynn, M.P. Illustrated. New York: The Macmillan Co.

ONE IRISH SUMMER. By William Eleroy Curtis. Illustrated. New York: Duffield & Co.

entitled his book on Alaska a "Handbook." It is a handbook in so far as it gives in a condensed way the widely scattered and reliable data concerning our far northwestern possessions; but it is more than a compilation, for it has the enlivening and absorbing interest that comes from a first-hand observation of the land described. General Greely is peculiarly fitted to write just such a book. His extensive experience and travel in Alaska make him almost our sole authority on the diverse conditions existing there. He has made six visits to Alaska, has twice traversed the great Yukon Valley, visiting Fairbanks and Prince William Sound twice, and Nome thrice. Moreover, as the highest military commander on two occasions, and as the supervisor of the Alaskan Military Telegraph System of 4500 miles of land lines, with submarine cables and wireless stations, he has had unusual opportunities to gather data of his own, and to weigh the information gathered by other scientists and tourists. Hence there is an accuracy in his details about the resources, products, and attractions of Alaska, and an illuminating touch in his descriptions of the aspects of social, industrial, educational, commercial, political, and agricultural life there. Twenty-seven chapters of text, eight maps showing Alaska in relief, with views of the timber lands, the mining districts, and the ranges of the larger Alaskan animals, and twenty-four full-page illustrations from unusually good photographs, present Alaska in all its varied aspects. There is hardly a page that will not enlighten the reader, and there are few that will not surprise him with some novel information. How many persons know, for instance, that Alaska is not arctic in its climate? The extremes of latitude and longitude in Alaska find their parallel in Europe between Norway and Sicily and from western France to central Russia. It is interesting to note, too, that the coldest month of the year at Sitka (31.4 degrees) closely corresponds with the coldest month of St. Louis (31.6 degrees). But it has not always been so. "The rigors of the past climate are strikingly illustrated by the great depths to which the ground is frozen. In the Nome region a shaft has been sunk 120 feet without reaching ground free from frost, and near Dawson the earth was found frozen to a depth of 200 feet." General Greely has performed a task, in writing this handbook, that will be of great service to tourists and prospectors, and will do much to remove our general ignorance about Alaska.

Miss Elizabeth Bisland and Miss Anne Hoyt, masquerading as "Jane" and "Peripatetica," went to Sicily as seekers for the dead body of a great civilization, using their Theocritus oftener than their Baedeker, and waiting in the cold springtime for the coming of Persephone "laden with leaves and flowers and the waving corn." Every step they took stirred up wraiths of myths and history, and reminded them of Proteus rising from the sea, and of old Triton blowing his wreathed horn. The theatrical scenery of Taormina, the bones and stones of Syracuse, the temples of ancient Girgenti, "the nicest place" in

Sicily, and the land of Goethe's "das Land, wo die Citronen blüh'n," Palermo, were visited in turn,—not in the Cook-dug channel manner, but in the leisurely fashion that befits the well-read and curiously inclined traveller. In many places in their charming book, "Seekers in Sicily," the authors strike the true Pagan note, though they are not always inclined to believe all they see and hear. The ear of Dionysius, for instance, is tested for them by their guide in large and vibrant tones; but when they try the "whispering ear" in flat American tones, the echo fails. When they have proved the power of the wonderful ear by using a staccato voice, Peripatetica reflects, after the manner of Wordsworth, "that one has to address life like that if one is to get a clear reply—to address it crisply, definitely, with quick inflections. Level, flat indefiniteness will awake no echoes." Thus seriousness and playfulness go together in this happy visit to the fields of old renown, and provide a very readable book of travel. A unique feature of the book is the designs upon the cover and at the heads of chapters. Each design is some tribal totem of the original inhabitants of Sicily, which are still considered tokens of good luck.

To readers who are inclined to associate books on Greece with ruins, excavations, inscriptions, and monuments, Miss Mabel Moore's volume entitled "Days in Hellas" will be a pleasing surprise. Miss Moore finds Greece a lively place in the midst of ancient glory. With a kindly feeling toward modern Greece, and a reverential respect for the past, the author views that land with a curious commingling of the ancient and the present times. Mount Pentelcos, for instance, is seen with its "twice-scarred brow," the one scar caused by the emissaries of Pericles, the makers of the Parthenon, and the other scar made by "Marmor Limited," a modern company engaged in supplying the world with Pentelic marble. The delineation of Greek character leaves little to be wished for, in spite of the modest statement in the author's preface that "the present volume is not offered in any sense as a study of Greek life or Greek character." Miss Moore has satisfied us that the lay reader who enjoys a medley of Greek life, with its gods and heroes mixed with its modern aspects, more than he does a treatise on archaeology, will find pleasure in this charming book.

Mr. Edward Hutton, the author of "In Unknown Tuscany," and his friend Mr. William Heywood who annotated the book, are, according to Mr. Hutton, very different in temperament and had very different intentions in visiting Mont 'Aminta in Central Italy. For Mr. Heywood, "the fact was everything; for me it was little compared with the right expression of what I myself felt and saw." Hence Mr. Hutton dreams his dreams and sees his visions of the extraordinary beauty of the land, while Mr. Heywood, out of his abundant knowledge of Siennese history, gives a base and a substance to the book by way of noting the more prosaic historical facts. Legendary

lore, villa life, feudalistic tales and fanatical fictions, all of which abound in Tuscany—a land which few know well and none can comprehend—appeal to the author, who recounts his story in a style more graceful and easeful than is usually found in books of travel. Tuscany is a desolate land, says the author, but it “possesses a marvellous and virile beauty beyond almost any other part of Italy. How well we have loved and understood the almost feminine loveliness of Umbria, for instance, or the laughing country about Florence, the lines of the hills there as expressive as in a picture by Sandro Botticelli. . . . Here alone we may find, if we will, something of the profound and passionate beauty of Castile, the virility of the desert, the mystery and tyranny of the sun.” Of the ways of the people of the mountains, Mr. Hutton writes in a manner that makes the reader for the time a traveller in unknown realms; and when the book closes with the life-history of David Lazzaretti, the new Messiah, the reader is prone to believe in all that has been written of the martyr of Mont 'Aminta and to disregard all the cold facts recorded by historians and note-makers. Eight color and twenty-four monotone illustrations afford a sympathetic undertone for the book.

Notwithstanding Henri Beyle's statement that “*la belle Touraine n'existe pas*,” that Touraine is a mere figment of the brain (a disparagement which can only be matched by a similar paradoxical assertion about Yarrow by Wordsworth), Mr. Frederic Lees and a companion found a tangible though evanescent Touraine that furnished an enjoyable summer for them, and provided Mr. Lees with sufficient material, historical, legendary, picturesque, and architectural, for his very charming book entitled “*A Summer in Touraine*.” Few travel books afford more pleasant entertainment than this delightful sketch of sojourns among the castles and chateaux of Central France. Blood-stained Blois, royal Amboise, treasonable Loches, Chinon, Luynes, Tours, and stainless Chenonceaux, with its tales of Diana of Poitiers, Mary Stuart, Gabrielle and Françoise de Mercœur, of youth and love and poetry, are among the many places visited and described. Even the old story of the treasure of Montrésor is retold in a fascinating way. Though the author in his preface says that the initial purpose of his book is to provide “intellectual baggage” for those who purpose to travel in the Indre-et-Loire and the adjoining departments of France, we cannot permit him to classify his book as a mere guide-book. Yet anyone who wishes to read up on the splendid old buildings of the Touraine district, and wishes to know how to make the trip by motor-car or otherwise, will find the volume of unusual interest and value. The fire-side traveller too will find that Mr. Lees's account is so accurate and vivid, and his style so pleasing, that he can travel *con amore* with the author. Twelve illustrations in color, over fourscore other illustrations, and an excellent map, enhance the beauty and usefulness of the volume.

Mr. Stephen Gwynn is well known for his several worthy literary activities and for his keen interest in all that pertains to Ireland. Of his own native Donegal he has written charmingly, almost poetically; and hence one reads the title of his latest book, “*A Holiday in Connemara*” with pleasurable anticipations. As a member of the Royal Commission, Mr. Gwynn went to Iar Connacht to gather facts for a detailed statistical account of the economic and social conditions of the most congested part of Ireland; but he spent many hours following the streams for fish and the byways for ancient lore. Hence his book gives us a medley of land-lore, folk-lore, and fishing-lore, with a dash here and there of economic wisdom. It is not unlikely that the author considered it unwise to write too fully of the actual conditions of the country, as information on that subject will be presented to Parliament in a more prosaic form. Two salient points are made by Mr. Gwynn, however, regarding the conditions in this lamentably poverty-stricken district. First, remittances from America chiefly suffice to keep the inhabitants above ground; and secondly, a sweeping redistribution of the population must be made before Ireland will thrive. Had Mr. Gwynn written more chapters like those on “Killary and Loug na Fooey,” “Sunset on Killary,” “On the Shores of Lough Mask,” and “Iorras Mor,” he would have entertained the reader with his truer talent—the power of vivid description. For in this picturesque though melancholy country the people are more picturesque than in most parts of Ireland. The illustrations in the book are well chosen, and typical of the land and the people.

Another book on Ireland, dealing with the economic rather than the picturesque features of the country, is given us by Mr. William Eleroy Curtis, the well-known traveller and correspondent. In the summer of 1908 Mr. Curtis visited Ireland at the instance of a syndicate of American newspapers to investigate the economic evolution going on in that land of poverty and happiness, and now publishes the results of his observations in his book entitled “*One Irish Summer*.” Unlike many writers who are called upon to deal with the dry facts of the “dismal science” of economics, Mr. Curtis has the faculty of making statistics and formal information assume a not unpleasing aspect. Moreover, he is so well-informed on his subject from an historical point of view, and has so thoroughly assimilated his knowledge, that he is by no means dependent on dry facts and figures to give light and warmth to his discussions. Though the study of the redemption of the people from poverty is Mr. Curtis's primary theme, he is not amiss in studying Ireland as a land of story and humor, of beauty and pleasure, and of native traits and customs. His three months in the country appear to have furnished him abundant opportunity for going everywhere and writing about everything likely to interest the student of Irish affairs, or the casual trifter who lands at Queenstown and scurries round to Cork, Killarney,

Dublin, Belfast, the Giants' Causeway, and thence to Scotland or England. No one who has ever visited the Green Isle will be disappointed in reading this book, and no one who contemplates a visit there can find a better introduction to it.

H. E. COBLENTZ.

RECENT FICTION.*

Unhappily named and ungainly in appearance, filling nearly six hundred pages of close typography, opening in a way that promises to tax the reader's endurance, and concerned from beginning to end with mean or commonplace characters, not one of whom is tricked out with the attributes that are commonly thought necessary to arouse sympathy and retain interest, "The Old Wives' Tale," by Mr. Arnold Bennett, is nevertheless a remarkable work of fiction, a book of such sincerity, truthfulness, and insight as to make the ordinary novel seem hopelessly shallow and artificial by comparison. Coming to us unheralded in the slack season, it proves to be the most significant novel of the summer, and probably of a much longer period. The Staffordshire town of Bursley, typical of the provincial life of mid-England, is the place, and the time is the stretch of years from the middle to the end of the nineteenth century. The stage-setting puts before our eyes a draper's shop in the central square of the town, and here our attention remains fixed, save for the single shifting of the scenery which gives us Paris for a contrast. The proprietor of the shop is a bed-ridden paralytic; his wife is a masterful person who directs the business with the help of Mr. Povey, the shop-assistant, and a dependency of anæmic virgins. There are two daughters in the household, children when the story opens, old women toward the close, and it is with the history of their lives that the book has to do. Constance, the elder, marries Mr. Povey, and in due course, the parents having died, takes over the management of the business, is widowed in middle life, and left with an idolized son who is nowise persuaded to follow in the footsteps of his ancestors, but develops strange modern tastes and propensities. Sophia, the younger daughter, has a more checkered career. Unlike her meek and self-effacing sister, she has a passionate nature that impels her to a disastrous adventure. The cheap charms of a commercial traveller engage her girlish fancy; she carries on a clandestine correspondence with him, and finally elopes. He has recently come into a modest inheritance which seems to be bound-

less wealth, and the eloping couple go to London, with Paris as their final objective. Marriage is no part of his plan, but he is forced into it by Sophia's obstinate refusal to go any farther than London except with a legally constituted husband. Several years of pleasure-seeking follow; then, on the eve of the Franco-Prussian war, he is at the end of his resources, and deserts his wife, who has long since lost all her illusions. She has a long and serious illness, through which she is nursed by a kind-hearted creature—a woman of the half-world—whose charge she has accidentally become. After her recovery she undertakes the management of a *pension*, and maintains it successfully during the months of the siege and the commune. Frugality and practical good sense—the inheritance of her stock—serve her in this crisis; her affairs prosper, she enlarges her operations, and when her health gives way in middle age, she sells her hostelry to a syndicate, and finds herself a woman of leisure with a comfortable fortune. All this time she has been dead to Bursley and her family, but one day the relationship is accidentally reestablished, and she goes to England to visit her sister, also comfortably retired from business. The visit grows into a stay, and for some ten years the two old women share their old home. Then Sophia learns that her husband is not dead, but is just at the point of ending a wretched and poverty-stricken life; she hastens to his last refuge, and finds only his dead body. She has thought of him only with disgust for many years, but this shock nevertheless proves fatal. Constance, now left alone, does not long survive, and the family is extinct, save for her son, whom the world has not taken at his mother's appraisal, and whose colorless existence makes no appeal to our curiosity.

Such is the outline of a book which the author describes as "a novel of life." This it is in a very exact and human sense. Just life, real and unadorned, a futile affair for all concerned, is what is portrayed in its pages. It is life viewed with microscopic vision, described with absolute fidelity, distorted by no trace of caricature, and commented upon, as we pass from phase to phase, with grave, sardonic, sometimes almost savage, irony. There is not a character in the book that is ennobled or glorified by the devices dear to the romantic novelist; there is no alluring heroine and no conquering hero, there is no indulgence in empty rhetoric, and there is no apparent effort to heighten either motive or situation. Yet with all this restraint, or perhaps just because of it, the final impression is deep and the resultant force overwhelming. As the figures pass before our eyes, and their lives one by one gutter out, we are made to know them better than we know most of the human beings of our actual acquaintance. This is true not only of the half dozen chiefly concerned, but also of the minor figures in almost equal degree. If we were transported by some magic carpet to mid-Victorian Bursley, we should have the advantage over their neighbors in our intimate acquaintance with these people. We understand them as we under-

*THE OLD WIVES' TALE. By Arnold Bennett. New York: Hodder & Stoughton.

OPEN COUNTRY. A Comedy with a Sting. By Maurice Hewlett. New York: Charles Scribner's Sons.

TRUE TILDA. By A. T. Quiller-Couch. New York: Charles Scribner's Sons.

THE END OF THE ROAD. By Stanley Portal Hyatt. New York: D. Appleton & Co.

THE WHITE PROPHECY. By Hall Caine. New York: D. Appleton & Co.

stand Balzac's men and women, and the great French novelist never shaped more authentic creations. The coloring of this novel is by no means as drab as this or any outline would seem to indicate. It is animated and even vivacious, for the most part cheerful in tone and shot through with gleams of humor. Its texture is so finely wrought that it is not to be read by leaps and bounds without serious loss. It extends to nearly a quarter of a million words, and few of them are superfluous. If it be censured for defect of ideality, it must be praised all the more for shrewdness, for accuracy of observation, and for the deep note of human sympathy which only the most careless of readers could miss. Moreover, although in its essence it is impressive of the futility of the average life, we gather this message only in our reflective moments of semi-detachment; we do not brood over it, any more than do the characters themselves. To them, life is an affair of ups and downs, no doubt, but it is also too closely packed with immediate interests to permit of their viewing it in broad perspective. The author will probably be charged with pessimism, but one has only to contrast his method with that of a genuine pessimist like Mr. Thomas Hardy to realize that the term is hardly elastic enough to cover both cases.

The readers of Mr. Maurice Hewlett's "Halfway House," who made the acquaintance of John Senhouse in that charming book, will be glad to have further intercourse with him in the pages of "Open Country." The new book is not, however, a sequel, since its action is placed several years earlier, and it is a little disconcerting, with fresh memories of the romance previously unfolded, to realize that he had previously been entangled in the sentimental complications now revealed. He is the same strenuous individualist and apostle of the simple life that we learned to know before, and he flouts conventions with the same reckless unconcern. The young woman in the present case is named Sanchia, and she proves plastic stuff for his moulding. He becomes her accepted guide, philosopher, and friend, and she turns to him in all her perplexities. But when he would play the lover also, he discovers that she has put his teachings to such practical purpose that she throws herself into the arms of a very different sort of man, incidentally possessed of an inconvenient wife. This does not seem to matter seriously to the emancipated Sanchia, and she does not even require him to save appearances by obtaining the divorce that might be his for the asking. Upon learning what the outcome of his philosophy, thus applied, has been, Senhouse once more devotes himself to his self-appointed task of adorning the waste places of England with exotic blooms. The author styles this extravagant invention "a comedy with a sting," but having considerately told us, in the earlier novel of a later day, how Senhouse found consolation, the "sting" does not do a lasting hurt to our feelings any more than to those of its victim. The philosophy of our individualist hero is set forth in his talks with Sanchia, and more formally in his letters to her. It is always a

plausible philosophy, and in many respects a sound one. "He could pare off detail and accident so nearly that the straight bold outline of conduct lay plain to be seen, stretching far and ahead of her like parallel lines of railway over swamps. To talk with him was to be taken on to a windy height and shown the world of men mapped out below you, accidentals blurred away, only the salient things sharply defined." There is more than a bitter kernel of truth in his indictment of our boasted modern civilization.

"If we act individually like maniacs, as I've been telling you we do, we act in the masses like the hosts of Midian. Until war—to name but one public vice—is spoken of in the terms we now use to reprobate drunkenness, or gluttony, or the drug-habit, I decline to recognise that we are civilized at all. But, so far from that, we devastate the heathen; we exhaust ourselves in armaments; we cause the flower of our youth to perish for all-red maps; we still teach diplomats to lie and politicians to cadge for votes like the street-boys for coppers; we thief at large, brag the great year through, bluster, howl at other people playing games for us; lift pious hands (to a heaven we don't believe in) at our rival's enormities; we cant and vapour—out upon us! and what for? For two things only, Sanchia, for two things which are fatal to real civilization—that money may be easy and that labour may be saved."

This is the substance of Senhouse's social philosophy—an obviously Ruskinian gospel—and his religious notions are akin to those of Faust, piercing to the very emotional root of the whole matter.

"Herr Doctor wurden da katechisirt,"

for Sanchia shares Margaret's curiosity upon the subject, and her questions evoke from him the lengthiest and soberest of his epistolary confessions.

"True Tilda," by Mr. Quiller-Couch, is the story of a girl of ten or thereabouts, a child acrobat in a travelling show, and a boy of about the same age, whom she rescues from an orphanage where he is cruelly treated, and carries off with her in a search for his lost father. The clues are of the slenderest, and instinct rather than reason keeps them in sight, but they lead to the right spot, which is an island in the Bristol channel. The wanderings of the two children constitute a veritable Odyssey, leading from London to the western sea by canal boats, travelling caravans, and river barges. There is a pursuer—the Reverend Glasson of the orphanage—but he is outwitted and outdistanced, and Tilda has the satisfaction of uniting her *protégé* with the parent who had not known of his existence. There the story ends, with a hint that something interesting will happen when the children grow up. Although a book about children, it is distinctly designed for their elders to read, and is one of the happiest of the author's whimsical inventions. Tilda is a constant joy and refreshment, and her adventures make us acquainted with a great variety of eccentric and amusing people, figured for us as from Dickens's own world. So much humor, entertaining adventure, and unconventional life is not often packed within a single pair of covers.

Mr. Stanley Portal Hyatt gave us last year "The Little Brown Brother," a vigorous story of the Philippines, displaying considerable acquaintance

with native life and character, but unfortunately committed to the "white man's burden" theory. In "The End of the Road" he deals with the "big black brothers" of South Africa, not without sympathy, but from the viewpoint of one who takes it for granted that all means are justifiable which have for their end the replacement of an inferior by a superior civilization. Still, the native question is not uppermost in this new novel, for the chief struggle is between two types of white civilization—the old agricultural type, whether Boer or English, and the new mining and industrial type. More briefly stated, it is the struggle between the road and the railroad. The hero is a transport rider, one of the pioneers who pushed the road northward toward the Zambesi, a man who has lived upon the road most of his life, and who views with distrust the growth of the railroad and the development of the mining compound. He is an Englishman of gentle origin, and meets his fate when a young Englishwoman, an archaeologist's daughter, comes across his path. He follows her to her English home, makes her his wife, and tries to settle down in an English country town. But the plan does not make for happiness; the old *Wanderlust* seizes upon him, and the story ends, as it began, in South Africa, whither the wife has consented to return. The story is well worth reading; its simple plot is effective, and its figures and scenes have reality.

Modern Egypt, with its complicated politics and its cosmopolitan society, offers a tempting theme to the novelist. It was exploited a year or so ago by Sir Gilbert Parker in "The Weavers," which make much of its melodramatic possibilities. But for genuine melodrama, which finds no coloring too violent and no situation too absurd, we must award the palm to Mr. Hall Caine, whose "White Prophet" distances all possible competitors. This compound of preposterous politics and sickly sentiment deals with the career of a religious fanatic, who becomes the leader of the forces of Egyptian nationalism, preaches to the astonished ears of Islam a gospel of universal brotherhood (including the fellowship of Christians), and is defeated by treachery when just about to realize his dream of Egypt for the Egyptians. This fantastic narrative may be imagined as of the past or the future, as the reader pleases. Despite his denials, Mr. Caine has given us figures that must be identified in part with historical characters. His consul-general is Lord Cromer with a difference, his "white prophet" is a new Mahdi with something of the old in his make-up, and his other puppets frequently recall men who have been connected with the English occupation. But both characters and happenings, although separately identifiable, are jumbled in a composite grouping which is the author's own. The probabilities are not for this sensation-monger. His heroine is made to seek out the prophet, whom she believes to have slain her father, and actually to marry him that she may learn his secrets and betray him to the government. She is to know the slayer by a missing finger, but does not discover that the

prophet's fingers are all on his hands until after she has been his wife for some weeks. Nor does he all this time suspect her of being an Englishwoman! Really, there are some limits to the credulity of the most guileless of revellers in romantic fiction. When the prophet's plans come to naught, and he discovers his wife's treachery, he not only forgives her, but divorces her in the summary Mohammedan fashion, in order that she may rejoin her English lover. This lover, who is the son of the consul-general, and an army officer of high rank, has so sympathized with the prophet as to disobey orders, assault his superior, and flee from Cairo to escape punishment. Disguised as a Bedouin sheikh, he becomes the prophet's confidant and special emissary, and upon returning to Cairo is taken for the prophet himself, and is nearly executed by the order of his own father. His identity discovered, he is court-martialed and sentenced to death for insubordination; an appeal is then made to the clemency of the king, who not only pardons him, but raises him to the chief command of the army in Egypt. At this juncture, Mr. Caine considerably calls a halt upon his invention, and we close the book with a gasp.

WILLIAM MORTON PAYNE.

BRIEFS ON NEW BOOKS.

Readers of Mr. Brady's "A Missionary in the Far West" and Bishop Talbot's "My People of the Plains" will enjoy reading the somewhat similar work entitled "A Bishop in the Rough" (Dutton). John Sheepshanks, now the Right Reverend, the Lord Bishop of Norwich, spent his 'prentice years in laudable missionary work in the great Northwest of Canada, visited the land of Brigham Young, labored in the Sandwich Islands, in China, and elsewhere in Asia, and kept, during the years from 1859 to 1867, a journal, which is now edited for publication by the Reverend D. Wallace Duthie. Both the journalist and the editor have done their literary work well, and the book makes capital reading, — much better, we fancy, than is usually found in the journals of present-day missionaries. Pleasant pictures of our own Western land as it appeared nearly three-score years ago, descriptions of the wild fastnesses of British Columbia and of the customs of the unspoilt Sandwich Islanders, and lucid expositions of the state of China when the door was only beginning to swing on its international hinges, are some of the distinctive features of the book. However austere the present Bishop of Norwich may be, — and one detects a bit of this quality in his extended preface dealing with the Established Church, — he certainly was not without genial humor and breadth of spirit when in his earlier days. Probably the most interesting incident in the book is that in which the author, on the invitation of Brigham Young, preached in the great Mormon Tabernacle at Salt Lake City. The scene

is thus described: "Next Sunday the Tabernacle was the scene of a singular spectacle. Never before or since has an Anglican priest preached to the Assembly of Mormons; never, perhaps, in the history of the church has one of her ministers testified before a community of heretics. Before him were 3000 people, all men, heads of families, mainly from his own country, 'mostly earnest and fanatical, swallowing eagerly the wildest stories and most extravagant doctrines, whatever is put before them by the Prophet and his crew.' Behind him on the platform sat the apostles and elders. The President's chair was empty, but as the preacher began to speak he was aware of someone moving near him, and saw Brigham Young himself on his knees, pushing a cushion toward his feet, having remembered the custom to use one for kneeling." John of Norwich was doubtless great in spiritual strength in those days, and even in his great age his strength has apparently not diminished. His book testifies that he learned the world at first hand, digested his knowledge with gusto and fervor, and that he was able to keep a lively journal which vividly recalls for us the stirring events of his active life.

*Chumming
with bandits.*

Three years and a half ago, when Macedonia was having those lively times that formed a part of the preliminaries to much more recent and more momentous events in Turkish history, Mr. Albert Sonnichsen, scenting blood and gunpowder from afar, made his way into the very heart of the turbulent district, and, donning bandit costume, enjoyed for eight months the intimate acquaintance and comradeship of outlaws. "Confessions of a Macedonian Bandit" is the title he now gives to the story of his rough-and-tumble experience, and as a picture of people and conditions unfamiliar to most readers the book has decided merits. Those who remember the author's "Ten Months a Captive among Filipinos" will find the same readable style in this later narrative, together with more of the pulse-quickening, hair-raising element of dangerous adventure and narrow escape. From the last chapter, which contains the bandit's own story of the memorable capture of Miss Stone, we quote the following indignant outburst from Hristo Tchernoepéf, "the bad man," chief of the kidnapping party: "What greasy hypocrites they are, the smug diplomats and editors and the clergy, with their hanging jowls and rotund bellies! Yes, brigands we are. They allow our women and small babies to be outraged and slaughtered, and when we ask them for help, only to stop it, in the name of Christ, they give us soft, lying words. And then, when we give one of their women a few months' worry and discomfort, which we more than share with her, only to give us the means to save a million women from death, or worse, we are brigands." As a view of brigandage from the inside, Mr. Sonnichsen's story has elements of novelty and of human interest. The pictures, from photographs taken chiefly by himself, one infers, are many and good.

A lack is felt in the absence of any preliminary or supplementary chapter to acquaint the forgetful or ignorant reader with the political conditions bearing on the narrative, and to explain more clearly how and with what ostensible purpose the writer gained so speedy access to the companionship and confidence of the brigand chiefs. Finally, either a glossary defining the local terms used, or a condescending willingness to use English equivalents, would have been appreciated by the plain reader. The book is published by Messrs. Duffield & Co.

*Speculations
on the life of
the Universe.*

Professor Svante Arrhenius, Director of the Nobel Institute in Stockholm, is perhaps the foremost theorizer of the present day in the domain of the evolution of the universe. His latest work, translated into English by Dr. H. Borns, with the title, "The Life of the Universe" (Harper), is comprised in two coat-pocket volumes, and gives a succinct account of cosmogonic speculations from the earliest ages to the present time. The 124 pages of Volume I. treat of the ideas on the origin of the universe which were held by primitive peoples, by ancient civilized nations, by early philosophers (chiefly Grecian), and finally by the group of more modern thinkers up to and including the contemporaries of Newton. All this is told in an interesting way, though crowded with details. The second volume opens with a brief sketch of the theorizing from Newton to Laplace. This period is especially characterized by the subjection of cosmogonic theories to mathematical tests. While the well-known Laplacian hypothesis of the nebular evolution of our own system, and (by inference) of other systems, was establishing itself to the exclusion of former notions, the science of physics was making wonderful strides. The revelations of the spectroscope, the discoveries of radioactivity and of the radiation pressure of light, — indeed, a mass of modern research in the atomistic domain where physics, chemistry, and biology meet on common ground, — have led to very considerable modifications of former cosmogonic speculations. To these modifications Dr. Arrhenius devotes the bulk of his second volume. Such topics as the maintenance of solar radiation, the results of collisions of cosmic bodies, and the origin of life on the Earth, are sketchily treated. Finally, the author defends himself from the charge that such philosophizing has no practical value, by asserting that the progress of science tends ever to the elevation of humanity and the spread of the principles of universal brotherhood.

*Appreciation
of a genial
humorist.*

When Dr. Samuel McChord Crothers writes about Dr. Oliver Wendell Holmes, he is pretty sure to be worth reading — even better reading for some of us than Mr. Gilbert Chesterton on Mr. Bernard Shaw. Dr. Crothers's "Atlantic" article on "The Autocrat and his Fellow-Boarders," with the addition of eleven "selected poems" (including, of course, the "One

Hoss Shay," "The Height of the Ridiculous," and "The Chambered Nautilus"), and a frontispiece portrait of the poet-essayist, forms a neat little volume (Houghton), convenient for the pocket, the hand, and the eyes. It takes a thief to catch a thief, and it takes a gentle humorist like Dr. Crothers to seize upon and set luminously before us the distinctive traits and qualities of that earlier master of gentle humor, the ever-delightful Autocrat. Here is one way in which, near the end of his essay, the author characterizes Dr. Holmes's mind: "Dr. Holmes perfected the small stereoscope for hand use. The invention was typical of the quality of his own mind. The stereoscope is 'an optical instrument for representing in apparent relief and solidity all natural objects by uniting into one image two representations of these objects as seen by each eye separately.' The ordinary prosaic statement of fact presents a flat surface. The object of thought does not stand out from its own background. We look through the eyes of Dr. Holmes and we have a stereoscopic view. . . . The stereoscopic mind makes an abstract idea seem real." One further quotation: after pointing out that "The Autocrat of the Breakfast-Table" was not easy to write, as no good book is, the author advises the writer who is unusually fluent to "take warning from the instructions which accompany his fountain-pen: When this pen flows too freely it is a sign that it is nearly empty and should be filled." Apart from the natural affinity between two cognate minds, Dr. Crothers may well take an additional interest in Holmes as the son of a former minister of the First Church in Cambridge—the very pulpit now occupied by himself. A book holding so much good in so small compass as this centennial study of the Autocrat is not met with every day.

An uncommon type of royal womanhood.

In the old Westphalian city of Herford, there flourished in the days of the Lutheran revolt an ancient convent which somehow escaped the common monastic fate of suppression and was made part of the new reformed régime. Herford was "protestantized," and remained for three centuries longer the refuge of luckless ladies and distressed princesses. Among the abbesses of this "Protestant nunnery" is numbered a lady of Stuart blood, Elizabeth, princess Palatine, granddaughter of James I. and maternal aunt of George I. The biography of this abbess has recently been written by Elizabeth Godfrey under the title "A Sister of Prince Rupert" (John Lane). It is not a stirring story that the author has to tell—the dramatic element is almost wholly wanting; still, the story, because of a deep human interest, proves very attractive. Like so many of her Stuart kinsfolk, Elizabeth was not a stranger to adversity: she was born just before her father, the "Winter King," accepted the fatal Bohemian crown; her early years were spent in exile in Brandenburg and Holland; poverty was an almost continuous guest at her

mother's home. But, unlike the other Stuarts, she lived her life in comparative freedom from political strife and intrigue; hers was the quiet life of philosophic study and religious contemplation. It is this intellectual phase of Elizabeth's life and character that the author particularly emphasizes. Little space is given to family troubles and dynastic disappointments, but much to her friendship for Descartes and her interest in his philosophic teachings. Some attention is also paid to the general question of higher education among women in the seventeenth century. As a contribution to history, the biography does not take high rank; for the Princess Elizabeth did not accomplish much of enduring value either in the political or in the intellectual field. Yet the world cannot fail to be interested in a princess who refused to exchange her religious faith for a crown; who enjoyed the society of "literary ladies"; who patronized Quakers and Quietists. As a study of the intellectual currents of the seventeenth century, Miss Godfrey's work has considerable interest; but most of all it will be appreciated as a faithful and sympathetic picture of an unusual type of royal womanhood.

In a compact little volume of a hundred and twenty-five pages, entitled *Great Britain's Indian problems*.

"India" (B. W. Huebsch), Mr. J. Keir Hardie, the Labor leader in the British Parliament, records the impressions and information gathered by him from a brief sojourn in that perturbed land. The core of the book lies in its views regarding India "before taking and after taking" British treatment. The conclusion is, in the words of Burke when discussing a similar problem in which the American Colonies were concerned, that "everything given as a remedy to the public complaint has been followed by a heightening of the distemper." This distemper of the nation, asserts Mr. Hardie, is now practically beyond the control of the British Government, and all because the superimposed Governors have failed to recognise the natural power of the highly-educated natives. "A very little statesmanship, inspired by a very little sympathetic appreciation of the situation, could easily set things to rights." When British officials are restrained from acting on official boards of which they are not even members; when the councils for villages are popularly elected and are held responsible for the collection of taxes; when collectors and other permanent officials are not made chairmen of any boards; when promotion for the natives from the Provincial Civil Service to the Indian Civil Service without the red-tape requirement of going to London to take the examination for promotion,—when these reforms are established, says the author, peace and prosperity will come to India. Mr. Hardie has not, we may say, assimilated all his information gathered in his two months' stay in India, but he has written a book that will interest and instruct everyone who is interested in Great Britain's major problem.

*The history
of the great
Boston fire.*

Mr. Harold Murdock, a Boston banker and man of letters, is well equipped to rehearse the story of Boston's great fire of thirty-seven years ago, and he tells it admirably in epistolary form, naming his book "1872: Letters Written by a Gentleman in Boston to his Friend in Paris, Describing the Great Fire." The volume is issued in a sumptuous limited edition (Houghton) with many illustrations both of Boston before the fire and of scenes in the burning or already burnt district. The woodcuts and lithographs transport the reader to that good old time when Boston streets were even more crooked and narrow and tangled than at present; and the letters, with their skilfully feigned appearance of having been hurriedly written while the ruins were still smoking, maintain the illusion. But as Mr. Murdock was only ten years old at the time of the fire, he could hardly have seen and done all that the supposed letter-writer chronicles as his part in the tremendous drama. However, there is no attempt to deceive or to mystify. The author appends his list of authorities, with other explanatory and illustrative matter, and one must admire the skill with which he has used his material. A sharp contrast with present municipal conditions is revealed in the statement that at the time of the fire "the city fathers were for the most part men of standing and responsibility in the community, and Boston suffered more from their narrow conservatism and conscientious economies than from anything suggestive of that gross evil the modern name for which is 'graft.'" A passing reference reminds the reader that Froude was lecturing in Tremont Temple, on the English in Ireland, before the embers had cooled. He had but a small audience and was not in his happiest mood.

NOTES.

"The Arts of Japan," by Mr. Edward Dillon, and "Illuminated Manuscripts," by Mr. John W. Bradley, are two new volumes in the series of "Little Books on Art," published by Messrs. A. C. McClurg & Co.

"The Short Story in English," by Professor Henry Seidal Canby of Yale, will be issued at once by Messrs. Henry Holt & Co. This is intended to be a guide, in a relatively new field, for those who are interested in the sources of modern literature.

It is generally understood that there will be no further publication of fiction by George Meredith, but he has left poems in manuscript, and a collection is to be made of his occasional articles in the reviews—especially in the "Fortnightly Review."

"Waverley Synopses" is a little book which is exactly what its title indicates. The plots of the novels are summarized by Mr. J. Walker McSpadden, and the volume is published by Messrs. Thomas Y. Crowell & Co. An Index to characters is appended.

"The American Jewish Year Book" for 1907 has for its special feature a discussion of "The Passport Question in Congress," as it affects Jews desiring to travel in Russia. There is also an important article on

the recent grouping into a single organization of the Jewish societies of the City of New York. The volume is edited by Mr. Herbert Friedenwald, and issued by the Jewish Publication Society of America.

Messrs. Thomas Y. Crowell & Co. publish a neat edition of George Eliot's works, in light volumes on thin paper and in flexible leather covers, at a moderate price. One of the volumes contains the essays and poems, which are too apt to be forgotten by readers of the novels.

We are opposed upon principle to condensation of standard works, but some excuse may be offered in the case of Carlyle's "Frederick the Great." Mr. Edgar Sanderson has prepared the reduced form of this great history, and the book is published by Messrs. A. C. McClurg & Co.

A new volume in "The Mermaid Series," imported by the Messrs. Scribner, gives us the complete plays of Robert Greene, now newly edited for this series by Professor Thomas H. Dickinson. New "Mermaid" volumes are always welcome, and the absence of a Greene from the series has long been felt.

An interesting collection of "Old Fashioned Fairy Tales" has been made by Mrs. Marion Foster Washburne, and will be published this Fall by Messrs. Rand, McNally & Co. The same firm has also in press a handsomely-illustrated edition of Miss Mulock's perennial story, "The Little Lame Prince."

It has now been decided to bring out Mr. William De Morgan's new novel, "It Never Can Happen Again," in England and America on November 16, this being the date of Mr. De Morgan's seventieth birthday. Mr. William Heinemann will be the London publisher, while the American publishers will be Messrs. Henry Holt & Co.

The centenary of Edward FitzGerald's birth is being commemorated by Messrs. Thomas Y. Crowell & Company in the publication of a FitzGerald Edition of the "Rubáiyát of Omar Khayyám." The lettering of the text, the page decorations, and the illustrations in color are all the work of the Hungarian artist, Willy Pogany.

Mrs. William Sharp's biography of her husband, announced some time ago by Messrs. Duffield & Co., will not be issued this Autumn, but has been postponed until next year. In the meanwhile Mrs. Sharp is busy with the collected edition of the works of Fiona Macleod, two volumes of which will undoubtedly appear this Fall.

Three important books dealing with Socialism are announced by Mr. B. W. Huebsch of New York. Chief among these is a translation from the German of Edward Bernstein's "Evolutionary Socialism: A Criticism and Affirmation"; the other two are "The Substance of Socialism" and "Karl Marx: His Life and Work," both by Mr. John Spargo.

Popular interest in Mars, aroused by the planet's recent opposition, makes timely Professor Percival Lowell's latest book, "The Evolution of Worlds." In this volume, to be published shortly, Professor Lowell discusses not only the possibility of human beings living on Mars, but the whole problem of the beginnings of the universe as we see it.

Dr. William Edgar Geil, author of "The Great Wall of China," announced by the Sturgis & Walton Company, is starting upon a new expedition into the interior of China, one principal object of his trip being to make

a study of the relation of American and European residents in China to Chinese life and to international questions and relations.

Mr. Maxfield Parrish, one of the most popular of present-day illustrators, has lately made a series of twelve drawings of scenes from the stories of the "Arabian Nights," and they will be published this month in a book called "The Arabian Nights: Their Best-known Tales," edited by Mrs. Kate Douglas Wiggin and Miss Nora Archibald Smith.

Miss Agnes C. Laut's "Conquest of the Great Northwest," which has already, in the ten months since its publication, made a considerable reputation for its author, was purchased by Messrs. Moffat, Yard & Company at the sale, last month, of the Outing Company's publications. The author is now engaged in writing a second work, carrying the story from the period thus covered down to measurably modern days.

Dr. Eliot's much-discussed lecture on that subject of perennial interest to all the world, and on which nearly all the world holds more or less decided opinions, Religion, is published in full in the October number of "The Harvard Theological Review." The amount of vehement denunciation and warm praise that this latest of Dr. Eliot's public utterances has called forth is probably inversely proportional to the accuracy of the critic's knowledge of what the speaker really said. In a published letter to one of his assailants he mildly remarks: "I venture to think that the opinion of the lecture which you have formed on the basis of a few inaccurately reported scattered sentences out of an address which took an hour to read, might be modified if you read the full address."

An old subscriber of the London "Athenaeum" writes to deplore the omission from that sterling literary journal of the Autumn and Spring lists of forthcoming books, which he regards of the greatest value in enabling readers and students to keep track of the books that are expected in their special fields, as well as affording a survey of all the various forms of literary activities of the approaching book season. Readers of THE DIAL need not be told how carefully this feature is covered in its pages—as shown by the extended lists in its preceding and present issues; but they can have little conception of the labor and care involved in collecting the advance information needed and presenting it in proper form. These lists have long been a regular and distinctive feature of THE DIAL, and the appreciation of the public satisfies us that the care and labor are well expended.

The publishing rights to a number of important books on the list of The Outing Publishing Company have been acquired by Messrs. A. C. McClurg & Co., who will hereafter issue the titles over their imprint. These include two books of unusual interest which have not yet been put on the market,—“The Conquest of the Missouri,” by Mr. Joseph Mills Hanson, and “Ships and Sailors of Old Salem,” by Mr. Ralph D. Paine, which will be issued at once. The books already published include Mr. Clarence E. Mulford's two stories, “Bar 20” and “The Orphan.” Mr. Ralph D. Paine's “Greater America” and “The Stroke Oar,” Zane Grey's “The Last of the Plainsmen,” Mr. Dillon Wallace's “The Long Labrador Trail,” and two practical books, Sando's “American Poultry Culture” and Massey's “Practical Farming.” Messrs. McClurg & Co. have also recently acquired the publishing rights in Mrs. Katherine Yates's well-known Christian Science stories for children.

ANNOUNCEMENTS OF FALL BOOKS.

The length of THE DIAL's annual list of books announced for full publication, contained in our last (Sept. 16) issue, made it necessary to carry over until the present number the following entries, comprising the full Educational and Juvenile announcements of the season.

EDUCATION.

A Cyclopedia of Education, edited by Paul Monroe, Vol. I.—Exposition and Illustration, by John Adams.—Attention and Interest, by Dr. Felix Arnold.—The American High School, by John Franklin Brown, \$1.40.—The Nature Study Idea, by L. H. Bailey.—Plain and Solid Co-Ordinate Geometry, by H. B. Fine and H. B. Thompson.—An Introductory Logic, by J. E. Creighton, new and revised edition.—Outlines of Chemistry, by Louis Kahlenberg.—Testing of Electromagnetic Machinery and Other Apparatus, Vol. II., Alternating Currents, by B. V. Swenson and B. Frankenhof.—The Theory and Practice of English Composition, by H. S. Canby.—Representative Biographies, edited by F. W. C. Hersey and C. T. Copeland.—Manual of Physical Geography, by F. V. Emerson.—Representative College Orations, by E. D. Shurter.—Chesneau's Theoretical Principles of the Methods of Analytical Chemistry, trans. by A. T. Lincoln and D. H. Carnahan.—Selections from Early American Writers, by William B. Cairns, \$1.25.—The Oldest English Epic, by Francis B. Gummere, \$1.10.—Genetic Psychology, by Edwin A. Kirkpatrick, \$1.25.—A Text-Book of Psychology, Part I., by Edward Bradford Titchener, \$1.30.—Readings on the Principles of American Government, by Charles A. Beard.—An Outline of the Roman Empire, by William Stearns Davis.—Plautus' Trinummus, edited by H. R. Fairclough.—Livy, Book XXI. and Selections, edited by James C. Egbert.—Dynamos and Motors, by W. S. Franklin and William Esty.—Electric Waves, by William S. Franklin.—Light and Sound, by W. S. Franklin and William Esty.—Select Orations in American History, by S. B. Harding.—Alternating Currents and Alternating Current Machinery, by D. C. and J. P. Jackson, new and revised edition.—Introduction to Public Finance, by C. C. Plehn, new and revised edition.—Elements of Agriculture, by G. F. Warren, illus.—The Pupils' Arithmetic, by James C. Byrnes, Julia Richman, and John S. Roberts, Vol. I.—English Spoken and Written, by Dr. Henry P. Emerson and Ida C. Bender, Vol. I.—Elements of Physics, by Henry Crew and Franklin T. Jones, new and revised edition, illus.—Cæsar's Gallic War, by Archibald Livingston Hodges, illus.—The Making of the Nation, by Marguerite Stockman Dickson, illus.—Outlines of General History, by V. A. Renouf.—A Short History of the United States, by Edward Channing and Susan J. Ginn, new and revised edition.—High School Course in Latin Composition, by Charles McCoy Baker and Alexander James Inglis, Vols. I. and II.—A Laboratory Manual, by Ralph S. Tarr.—The Universal Speller, by William E.

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